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COURIER

Critics Face The Music: Part IV

Vienna's Music Under Allied Rule

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MARCH 1, 1946
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The American Scene

President Truman is establishing a record as an active music patron. The Philharmonic-Symphony Society of New York recently elected him an honorary member and he will receive the honor formally in April.

Not long ago the Chief Executive, with Mrs. Truman and their daughter Mary Margaret, headed the auditors at a performance of Faust given at Constitution Hall, Washington, by the Philadelphia La Scala Opera Company. Dorothy Kirsten, Nino Martini and Nino Ruisi were heard in three outstanding roles. Confidential advices state the theatre had quite a going-over, beginning at 7 p. m., by Secret Service men.

• • •

New president of the Metropolitan Opera Association is Charles M. Spofford, a director of the opera since 1939, and a member of the executive and finance committee since 1940. Former Assistant Chief of Staff of the Supreme Allied Command for the Mediterranean Theatre of Operations, he ought to find his talents in good stead in deploying across the boards the operatic armies of Egypt (Aida), Spain (Forza Del Destino) and Imperial Rome (Norma).

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The Baltimore Symphony, first municipal orchestra in the United States, observed its 30th anniversary with a birthday concert at the Lyric Theatre in that city, Feb. 10. Congratulations!

• • •

The Lea Bill Passes

The recent passage by the House of Representatives by an overwhelming vote of the Lea Bill to do away with restrictions on radio broadcasting seems to point to something or other. Reporters on the scene said the House was in an angry mood.

• • •

The vote was a standing one of 222 to 43. It was decided to substitute the House bill for a milder Senate measure passed several months ago. As both bills were on the same subject, this made possible a series of Senate-House conferences to work out a definite program of legislation. By this means it was hoped to speed the bill to a vote, but a new development occurred.

In most cases when the House substitutes a Senate bill for its own and then "amends" the Senate measure with its own version, the legislation goes to conference without question. But in cases when a request for guidance results from the Senate committee, a motion is made to refer the combined legislation to the committee for review.

Senator Wheeler of Montana, chairman of the Interstate Commerce Committee of the Senate, was reported as wanting to study the House bill and to confer with other members of the committee before deciding what to do. At the same time the House Committee on Interstate and Foreign Commerce had its members waiting in case the Senate committee was favorable to a conference.

Thus, at the time of going to press, the crucial Lea Bill was still awaiting disposition, but it seemed likely that some form of legislation could not be longer delayed.

• • •

Meanwhile, some 500 parents of school musicians in Canton, Ohio, on Feb. 26 pledged themselves to support the education authorities in a dispute with leaders of the local musical union who wished to bar the playing of students at school dances. Such events, though in themselves small, were a token of rising opposition to the edicts of musical unions tending to restrict amateur music-making, a matter heading to a show-down in the halls of Congress.

SAMUEL CHOTZINOFF,

manager of NBC's music division, receives an award on behalf of the NBC Symphony Orchestra and Arturo Toscanini from Maynard Morgan, assistant to the president of American Schools and Colleges Association. The award was made to the orchestra and its conductor for "cultural contributions" in the weekly Sunday broadcasts of the General Motors Symphony of the Air. (NBC Photo.)

A Letter from Poland

News from Poland is so scarce these days that we print some excerpts from a letter recently received from Felicia Kaszowska-Krotowska, operatic soprano of yore and a Musical Courier reader since our very first number was published in 1880. Mme. Kaszovska sang at the Metropolitan about sixty years ago, she relates, with casts including the de Reszkes, Tamagno, Lilli Lehmann and others, and was heard as soloist with the Boston Symphony under Nikisch. She writes:

"My native city of Warsaw having been entirely destroyed, I moved to this small but pretty town of Bielsko and am now trying to take up again my connections with musical circles. . . .

"I shall give you a few particulars of the musical conditions prevailing here in Poland. The desire for music is, in general, intense. Many schools and academies for instrumental and vocal instruction have been established. Thus Katowice, Silesia, has a really good opera ensemble, which was under the management of the late Adamo Didur, renowned in the United States as a fine bass singer, who in the role of Boris Godounoff ranked close to Chaliapin. Didur died suddenly while giving a vocal lesson a few days ago. His very talented pupils, Victoria Calma—an excellent Tosca and Santuzza—and a most promising tenor named Finze will probably come over to the States. . . .

"Also in Warsaw the opera season has opened. Among the most prominent composers is Ludomir Rozycki; and the leading pianists are Drzewiecki and Woytowicz. . . .

"I send my sincere greetings to all my former pupils who are now residing in the United States, to my dear Lotte Lehmann, Jarmila Novotna, Desi Halban-Kurz, Jan Kiepura and all the others."

FELICIA KASZOWSKA-KROTOWSKA.

Krasinskiego 20
Bielsko, Poland.

• • •

Conventions Again

Now that wartime restrictions on travel and assemblies are lifted—conventions which for years played such an important part in spreading ideas among the profession—are being resumed. As this issue went to press, Detroit was the scene of a large and important gathering by the Music Teachers National Association, the National Association of Schools of Music, National Music Council, and American Musicological Association. A report of the convention will be published in the issue of March 15.

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March 1, 1946
Sixty-Seventh Year

THE MUSICAL PARADE: By the Staff

From Buenos Aires (the election result was still in doubt as this was written) come rumors about what is to happen at the Teatro Colon next summer. One report has it that a prominent Italian impresario made a formal offer to the management to bring a company including noted stars from that country. The names of Gigli, Caniglia, Pederzini and Pasero were mentioned, as well as a French and Russian wing. It is doubtful, however, that this offer will be accepted, and it is more likely that an international season will be organized by the Colon management.

• • •

An electronic device known as the "tone synthesizer" was recently demonstrated by Dr. Harvey Fletcher, of the Bell Telephone Laboratories, retiring president of the American Physical Society, who invented it. It can simulate the tones of a bell, a flute, a drum, or even of the human voice. This opens the gates to a possible new art form, the "bell-flute-drum-contralto and bass concerto." But, if you don't mind, we'd rather keep our opus numbers in a less scrambled state.

• • •

Rose Bampton and her accompanist, Brooks Smith, were given a new slant on opera glass scrutineers when they faced an audience in the Community Concert Association series in Wilmington, Del., recently. The front seats of the High School Auditorium are reserved for student members, all of whom are most enthusiastic music lovers.

On the very front seat, right under the footlights, a very small boy had a very large telescope trained on the artist. Miss Bampton caught sight of him just as she was about to start her second number, and both artists had a hard time keeping their faces straight.

Add to current quotes: "Never underestimate the powers of a small boy," writes W. G. R., who was present.

• • •

A lot of ardent "bobby-soxers" had a bad moment when they learned that a plan to take their idol, Frank Sinatra, for his first tour of Britain fell through, according to the AP, because London newspapers protested against spending all that money when "a dollar shortage prevents importation of . . . dried eggs."

• • •

The Furtwaengler case gets hotter every minute. While some folks both in America and Vienna—the noted batonist now is in the latter city—are interested in achieving his return to the podium, Brig. Gen. Robert A. McClure, in Berlin, said the musician had been a "tool" of the Nazi party and definitely would not be permitted by the Allies to resume his post with the Berlin Philharmonic Orchestra.

• • •

Jean, the 18-year-old son of Robert and Gaby Casadesus (lately graduated from Lawrenceville and about to enter Princeton), is studying piano with his famous parents—and with versatility playing kettledrum in the Westminster Choir School orchestra.

• • •

Charles Kullman, Metropolitan Opera tenor, who studied at Yale to be a doctor, got his first patient about 15 years later when he turned film actor in Universal's Shahrazad. Kullman portrays a ship's doctor in the musical, based on an incident in the life of the Russian composer Rimsky-Korsakov, and is required to bandage the arm of Chester Conklin, who plays a sailor.

Several ladies well known to the world of music are among those voted the "ten most beautiful women in America" by Walter Thornton, whose job must have been a very delicate one. Helen Jepson rated the best in opera, while Annamary Dickey "copped" the award for radio, and Mrs. Lawrence Tibbett, humble toiler, was selected as the most glamorous housewife.

• • •

Sports Item: Maurice Abravanel, touring Australia as guest conductor with the Sydney Symphony Orchestra, was to lead a special concert before 14,000 spectators in the Stadium in that city, built for the championship fight between Tommy Burns and Jack Johnson in 1910. Proceeds will go to purchase food for Britain. Suggested music: Prize fight Scene from Vaughan Williams' Hugh the Drover.

• • •

Tonal Tattling: Mrs. John McCormack, widow of the famous tenor, is writing the life story of her husband at her home in Dublin and will visit New York in the Spring to confer with publishers. . . . The chorus of the Paris Opera, perhaps emulating their cousins in New York, staged a sympathy strike with the chanters of the Opera-Comique, as both wanted a "raise" to equalize their pay with that of radio singers, who lately got one. Sort of a price spiral in gay Paree, too. . . . Reception was recently "thrown" by Lennart Nylander, Consul General of Sweden. At his New York home, in honor of "Met" stars of Swedish birth or extraction, including Kerstin Thorborg, Blanche Thebom (born in Ohio), Karin Branzell, Joel Berglund, and Torsten Ralf. Jussi Björling, on tour, was able to be present only in spirit. . . . Recent one-day "shut-down" of all New York public amusements is said to have cost the entertainment industry about a million dollars, because of tugboat strike, causing coal and oil shortage. . . . Fritz Kreisler, wrote a new song, Valiants of Wisconsin, given its world premiere by Raymond Dvorak and his University Concert Band over a radio network at a banquet celebrating the University's 97th Founders' Day, Feb. 3. . . .

• • •

Giuseppe De Luca, distinguished baritone, long a member of the Metropolitan, is back in this country and will give a Town Hall recital on March 11, which Columbia Concerts, Inc., will sponsor "as a tribute to a great artist." Last November De Luca came out of retirement to sing Don Pasquale and Traviata at the Rome Opera. . . . The "Met" is giving a special Sunday night gala concert on March 24, the proceeds to go to American Relief for Italy. The singers and staff will contribute their services and $20,000 is sought.

• • •

The mercurial Stokowski seems to have succeeded, after all, in unveiling Beethoven's Ninth Symphony to the citizens of Havana. Strenuous measures involved the shipping of 21 members of the New York City Symphony by specially chartered plane to the Cuban capital. . . . The New York Philharmonic had a few detonations recently, when two players were dropped and four of the more venerable placed on pension. . . . But the affair was gracefully handled by both the union and the orchestra, unlike some events of the sort in years past, when not only (wood) winds but musical thunder and lightning sounded. . . .

• • •

Composers of all the Americas were said to be agog as the fabulous $32,500 Reichhold Symphony of the Americas Contest closed on March 1. The first prize, a modest $25,000, has had hundreds, perhaps thousands, of creative *melomanes* sitting up late o' nights, quaffing black coffee, resharpening pencils, and refilling ink pots. If any shortage of score paper is encountered in April, you will know the reason. The Detroit Symphony will premiere the prize-winning works over a national radio network, following the announcement of the lucky ones on Sept. 1.

• • •

Musical Courier's Washington correspondent, James G. Deane, was interviewed on the capital's Mutual Network station, WOL, talking chiefly about the National Symphony's younger people's concerts, as a member of the orchestra's 15/30 Committee, and about the soloist at the first of these concerts this season, Melchior. Bing Crosby's record of the current popular song, Symphony, was the musical offering of the program.

• • •

The Chevalier Herman Devries, long famed as a baritone, then as a Chicago music critic, tells a story from his rich fund of anecdotes about a certain Madame Dreyfus, who in Paris maintained a Sunday salon for celebrities.

One Sabbath her guests included Ernest Reyer, composer of ambitious heroic music dramas, pretty dead today. When asked by his hostess what he thought of the music of his immensely more successful operatic rival, Jules Massenet, he replied with a shrug and the lofty words: "Massenet? Bah! Saccharine, inconsequential stuff. It will be forgotten in a decade."

The following week Massenet was her guest, and she asked him the same question about Reyer.

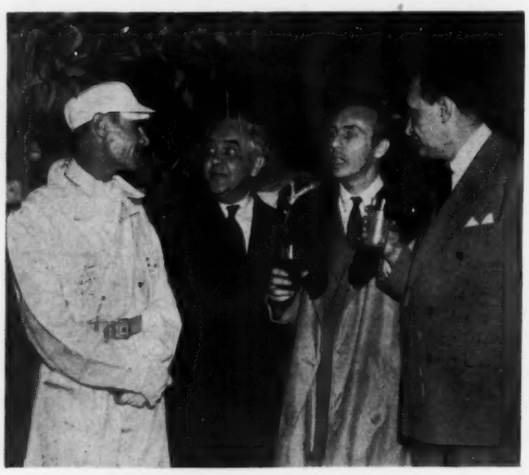
"Ah, Reyer!" exclaimed the diplomatic Massenet. "The composer of Salammbo, Sigurd, Erostate? One of the glories of French art."

"But," protested Mme. Dreyfus, "only last week I asked Reyer what he thought of *your* music and he said it was saccharine stuff that will soon be forgotten."

"Ah, but, Madame," said Massenet, "you have forgotten that Reyer and I are the two biggest liars in Paris."

• • •

Apropos of recent doings in Congress, Woody Guthrie, folk singer, in an International Program at Times Hall confided to his audience that one of his numbers with innumerable stanzas was a "sort of filibusterin' piece."



ANYTHING MAY HAPPEN AT A SURREALISTIC PARTY!

One was recently held at George Volodine's studio-barn in Westport, Conn., celebrating the 50th anniversary of the Surrealist Art Magazine, View. Left to right, George Volodine, Nikolas Kopekeine, George Balanchine, Sergei Denham. Mr. Volodine is founder of the Ballet Miniature school of the dance in Connecticut.

VIENNA'S ART LIVES AGAIN UNDER ALLIES

By MAJOR HENRY PLEASANTS

Music Critic, Philadelphia Evening Bulletin, on Leave to the U.S. Army

Vienna

Recovery of musical life in Vienna has been remarkably rapid and complete. The Staatsoper is giving some 60 performances a month. The Philharmonic is giving its regular subscription series and the usual number of special concerts.

The Symphoniker, dissolved by the Nazis, has been reorganized as Vienna's second orchestra and is having an active season. And there are more recitals than any one individual can keep track of, let alone cover in any but a full-time professional capacity.

The season is proceeding, indeed, so normally and so naturally that it is hard to remember now just how impossible such a state of affairs seemed less than nine months ago.

Following Vienna's liberation by the Red Army in the middle of April, 1945, the city was a shambles. Twenty per cent of the buildings were in ruins, including the famous Staatsoper, which still lies a heap of gutted debris at the corner of the Kaerntnerstrasse and the Ring. There was no electricity, no gas and no transport. And within a month the city was starving.

Even now, when one reviews the gradual restoration of minimum utilities it is amazing to note how fast proportionately was the restoration of the community's musical life and institutions. The Staatsoper opened in the building of the Volksoper on May 1, with electric current made available just in time for the dress rehearsal. By the end of August the company was playing a repertoire of a dozen operas, with performances every evening. Trolley lines were operating in the outskirts of the city, but not a single one extended to the Ring. There was an irregular supply of electric current throughout the city; but there was no gas, and the arrival of the occupation forces of the Western Allies had just made it possible to raise the daily ration above 1,000 calories.

Blankets at Opera

When the Staatsoper opened in its second theater, the Theater an der Wien, in October, trolley service had been extended to the Ring, but there was still no service around it, and any but radial movement was strictly on foot. A few of the Bezirke had begun to receive a small supply of mixed gas. Electric current was still spasmodic and unpredictable. The theaters had no fuel, and it was a cold October. But the Staatsoper continued to add to its repertoire, dividing the artists between the Volksoper and the Theater an der Wien and giving 14 and more performances a week, almost always to sold-out houses.

November was fortunately mild, but it grew colder late in the month and continued cold in December. There was still no coal for the theaters, and the preparation of oil heaters had not been completed. It became a custom of the Americans attending the Staatsoper performances to carry a blanket. Everyone sat in his overcoat, and the general aspect of the audience was more appropriate to a football game than to an opera. But the artists stuck it out, and the audience continued large.

Recently there has been a distribution of coal to the theaters. Trolley service was extended around the Ring in December. Things now run a more or less normal course, and it is hard to remember just how bad it was only a couple of months ago.

The Staatsoper Resumes

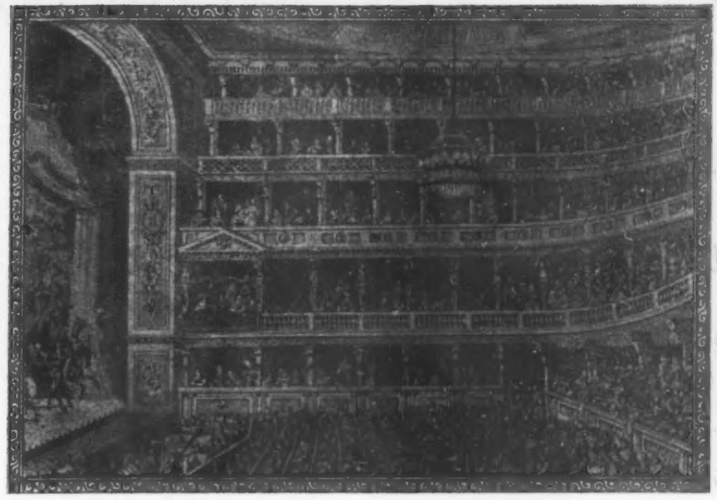
Such a recovery could have been possible only under inspired and inspiring leadership. The man of the moment was Josef Krips. He had been one of the conductorial staff of the Staatsoper in the pre-Anschluss days, but as a *Mischling*—or half-Jew—he was immediately expelled upon the arrival of the Nazis in Vienna. He went to Belgrade and conducted at the opera there until the Germans took that city in the spring of 1941. He was returned to Vienna and spent the remainder of the war years working in a factory. A number of the singers remained loyal to him throughout that period, and many of them coached with him privately and secretly at nights after work.

The Staatsoper had been shut down in September of 1944 when Dr. Goebbels decided to make the total war more total than it had been up to that time; and then a bombing raid in March finished off the Staatsoper building and 98 per cent of the company's equipment, including scenery and costumes. But the Russians, immediately after the liberation, directed that the Staatsoper be reconstituted and suggested May 1 as an appropriate date. Krips was told to get it done, as Boehm, the first conductor of the Staatsoper during the war, had left town, and Clemens Krauss was politically compromised.

Not even Krips knows today just exactly how he did it. Somehow it was done. The opera was The Marriage of Figaro, and everyone who was there agrees that it was a good performance. Krips, of course, conducted. The Figaro was Alois Pernerstorfer; the Susanna, Irmgard Seefried; the Countess, Hilde Konetzni; the Count, Dr. Alfred Poell; the Cherubino, Henry Herze. The audience was almost exclusively Russian. The scenery and costumes were new. The singers were just getting back into voice, most of them having spent the first two weeks of April in their cellars. Dr. Poell was dividing his time between the clinic and the Volksoper. But there was again a Staatsoper in Vienna.

A Festive Fidelio

By August the repertoire has been extended to include Tosca, Madama Butterfly, La Boheme, Der Waffenschmied, The Bartered Bride, The Barber of Seville, Der Evangelimann, Wiener Blut and Cosi fan Tutte, the latter two being played in the Redoutensaal. Martha was added in September, and then in October the Theater an der Wien was reopened as the new temporary home of the Staatsoper with a festive performance of Fidelio, which had had its first performance there under the composer's direction in 1805. The cast included Anna Konetzni-Wiedmann as Fidelio; Paul Schoeffler, as Pizzaro; Willy Franter as Florestan; Irmgard Seefried as Marzellina; Herbert Alsen as Rocco; Anton Dermota as Jacquino, and Alois Pernerstorfer as Don Fernando. Krips conducted, and the audience made this the occasion for a tribute to him for his tremendous accomplishments of the preceding six months. Willy Franter was later replaced in the cast by Max Lorenz, and Anna Konetzni-Wiedmann by her sister. It remains one of the best productions in the repertoire.



THE THEATER AN DER WIEN

in Vienna, where Beethoven's Fidelio had its premiere in 1805 and where the work was recently revived by singers from the Staatsoper. From a 19th Century engraving.

Recent additions to the repertoire have been Othello, with Max Lorenz, Paul Schoeffler and Hilde Konetzni; The Tales of Hoffmann, with Anton Dermota, Paul Schoeffler and Irmgard Seefried, and Don Pasquale, with Alfred Kunz, Marjan Rus, Emmy Loose and Wenko Wenkoff. These all play at the Theater an der Wien.

New productions at the Volksoper have been Die Fledermaus, Pagliacci and Cavalleria Rusticana, the twin bill being notable principally for the Nedda of Elizabeth Schwarzkopf and the Tonio of Georg Oeggl.

The time is now fortunately past when Krips had to carry the whole load—in September, between the Philharmonic and the opera he conducted 26 times in 29 days, not counting rehearsals! Loibner and Paulik, who were his assistants during the summer, have now been joined by Rudolf Moralt, Alois Melichar and Felix Prohaska, the latter brought here after great success with Die Entfuehrung aus dem Serail in Salzburg, which he is continuing here with The Tales of Hoffmann and Fidelio.

Performance Standards Fair

The Viennese complain loudly that the standard of the performances is not what it was in the old days, which is probably true, at least to a certain extent. They have a tendency, however, to remember only the best of the old days and to concentrate on the worst of the present. Some of the present productions of the Staatsoper actually compare well with any opera anywhere, and some of the singers, at present little known outside of Austria, will almost certainly be more widely known as soon as travel restrictions are lifted. Among the best of them are Ilyitsch, Seefried, Schwarzkopf, Sena Jurinac and Wenkoff. Lorenz, of course, has a wide reputation, but it should be noted that he has become a dramatic tenor of the very first class in whom one hardly recognizes the young lyric tenor who sang at the Metropolitan 15 years ago.

Karajan Triumphs with Philharmonic Orchestra

The Vienna Philharmonic has had its troubles, but it is very much a going concern. It is overworked—supplying the two opera houses in addition to playing its subscription and special concerts—and, like the personnel of the opera, undernourished.

Its most prominent difficulty, however, is conductorial. Krips, although he always gives his all and does a professional and thoroughly respectable job of conducting, has not the success on the podium that he has in the pit. The same goes for Prohaska. None of the several others who have tried the job has cut any ice at all—with one notable exception.

That was Herbert Karajan, a native of Salzburg, who has had most of his career in Germany and who returned almost unknown to Vienna a month ago to make a sensational success with a program made up of a Haydn symphony, Strauss' Don Juan and the Brahms Symphony No. 1. But Karajan joined the Nazi Party in the middle 'thirties (in the period during which the party was outlawed in Austria) and is in the eyes of the Austrians not only a Nazi but an "illegal." His saving grave is that he was thrown out of the party in 1942 for contracting a marriage displeasing to the guardians of the Nuernberg Statutes. His status remains somewhat in question.

Clemens Kraus is still not permitted to conduct. There have been a number of efforts to have him reinstated, and he was even scheduled to conduct the traditional New Year's morning concert of the Philharmonic. But he didn't, nor has he led anything else, before or since.

Two Outstanding Recitalists

As I wrote earlier, the activity among the recitalists is on a scale that defies thorough coverage. I shall mention here only two of the artists who have excited extraordinary interest.

One of them is Edith Farnadi, a young Hungarian pianist who came here in November with the Waldbauer Quartet from Budapest to participate in a memorial concert for Béla Bartók. Her brilliant and incisive playing of a few of the pieces from Mikrokosmos and one of the Roumanian dances so electrified an unexpectant audience that she was promptly scheduled for a recital in one of the smaller halls. In this she added Chopin and Liszt to the Bartók pieces mentioned previously and drove the local critics to hysterical superlatives. She came back last month for a formal recital in the Large Hall of the Musikverein Building and did it again. She is not a big girl, and I didn't feel that her playing in the larger hall was as effective as it had been under more intimate circumstances, but there is no denying her technique, her temperament or her individuality. Liszt and the moderns, especially Bartók and Prokofieff, are her specialties.

The second is the harpsichordist, Isolde Ahlgrimm, whose most recent undertaking has been a Bach program made up of the chromatic Fantasy and Fugue, the Italian Concerto and the Goldberg Variations. She is, next to Landowska, the best harpsichordist I have heard, and like Landowska she has the presence and manner for the instrument and its music.

THE CRITICS FACE THE MUSIC:

PART IV

By Alix B. Williamson

"FAVORS LESS SHUFFLING":
FRANCIS D. PERKINS,
New York Herald Tribune

BLAMES "OLD SCHOOL COACHES":
JEROME D. BOHM,
New York Herald Tribune

SEEKS "AGGRESSIVE POINT OF VIEW":
MARK A. SCHUBART,
New York Times

There is one factor on the importance of which all critics seem agreed—the program itself, not only as it may serve to whet journalistic interest and suggest reportorial angles but also hallmark the artist who has compiled it.

"After fourteen years as a concert reviewer," The Sun's Irving Kolodin states, "I find I can usually tell, just by looking at a program, whether the artist who has compiled it is worthy of serious consideration." "Being able to make up a good and varied list is as much a part of being an artist as anything else," observes Noel Straus, of The Times, "and the critic has a clue to the artist's equipment for a concert career the moment he sees his program in print."

"The artist who has a good program has a good head start," The Sun's Arthur Berger concurs, explaining that, in his opinion, music has entered upon a new period of development. "This must be regarded," he says, "as the decline of virtuosity. Critics today are interested in finding a *well-rounded* artist, rather than a mere virtuoso performer. What better indication can we have of such an artist than a program which shows a broad familiarity with many kinds of music? If an artist is really ready to step out before the New York concert public, he must be thoroughly steeped in the literature for his voice or instrument, and his program must reflect this deep-searching musicianship."

A program which indicates "a spirit of adventure and a healthy curiosity about music in general" will always claim preferential consideration from The Times' Howard Taubman, while his colleague Mark Schubart declares himself prejudiced in favor of any artist whose program gives evidence of "an aggressive, intelligent and forward-looking point of view."

It might be well for performing artists to bear in mind the opinion voiced by the Brooklyn Eagle's Miles Kastendieck: "It stands to reason that a critic will be far more exacting in his judgment of an artist, particularly a newcomer, whom he hears only in music constantly programmed by the very greatest singers or instrumental virtuosi of the day, and for which the highest standards of performance already have been set."

Premieres Are Like Party Dresses

Within recent years, performers and their mentors, become increasingly aware of critical predilection for new music, have tried to court press favor by tagging on to otherwise routine programs at least one or two "premiere performances." The critics are well aware of the motives—particularly when the works themselves turn out to be inferior or insignificant. Their attitude is well summed up by Mr. Berger: "Some recitalists rush around to find a new work to give their programs a last fillip, in the way that a stylish woman does to get a new dress for her next dinner party. The chief thing is often the mere publicity value of listing a premiere, rather than any real connection with or love of new musical trends; and music that the artist has been practicing for only a few months cannot possibly be presented as faithfully as the standard works he has been absorbing for years."

Even those critics, like the Messrs. Jerome Bohm and Louis Biancolli and Harriett Johnson, who state they feel obliged to cover almost any concert involving a first performance, specify that this applies only to works of fairly substantial proportions by composers of proven merit, and not necessarily to a single song dedicated to the artist by his admiring teacher or a two-minute waltz whipped up specially for the occasion by the performer himself or his Jascha cousin. Where premieres of important new works by major composers are not available, the critics would prefer to hear for a second or third time some contemporary composition of which they had already expressed approval. "One of the biggest injustices done to contemporary music," according to PM's Robert Hague, "is that, while artists vie with each other for the sake of doing a premiere, the things that prove successful in first performances are rarely kept on in the general repertoire."

That novel program material need not be entirely of contemporary composition is a further reminder offered on behalf of his colleagues by Mr. Straus. "I am amazed to see the same ten or twelve Beethoven and Chopin works for piano reappear on program after program from year to year. Yet Beethoven and Chopin have left us hundreds of other magnificent works for the piano which are seldom performed." The Herald-Tribune's Mr. Bohm makes a similar observation with regard to song literature: "It is surprising how almost all singers manage to choose the same songs of Schubert, Schumann and Brahms, when actually there are three or four hundred others by the same composers which are just as good, but rarely if ever sung." The trouble, he believes, may be traced to "the influence of the clique of old school coaches," who "do not want to learn any new repertoire; so everyone who works with them is obliged to sing the same songs."

Another common mistake made by recitalists is to set up programs of no other virtue than unconventionality, with a jumble of pre-classical and ultra-modern rarities put together without regard for audience appeal or for the limitations of their own interpretive range. "Seventy-five per cent of all the artists performing in New York's halls," Mr. Kolodin reports, "make the mistake of planning programs to lure critics instead of playing the music with which they are best equipped to cope." The programs should instead be arranged, according to The Tribune's Mr. Perkins, "so that one part has a definite relation to another and the whole shows up not what the artist is unable to play or sing, but what he is able to do best."

The Times' Howard Taubman declares that "It is the gravest mistake for an artist to perform any music in which he does not feel the greatest interest, merely to conform to some silly fad. The only programs which give real satisfaction are those which maintain a happy balance within the framework of what the artist himself likes best and is best equipped to interpret." Miss Johnson says, "An artist who can do only hackneyed things well should not give a New York recital in the first place."

Opera Arias: Pro and Con

When a vocal program is too unusual, Mr. Straus is inclined to suspect that the artist in question has no voice, but excels as an interpreter: "This is almost always borne out by the concerts." Some further specific criticism of singers comes from Mr. Bohm, who deplores the prevalence of "hashy" vocal programs made up of "fifteen or twenty cheap little things." Bohm is also among those disapproving rather strongly of the use of operatic arias on concert programs: "The only excuse for this is in the case of an aria from an opera rarely performed in its entirety." The World-Telegram's Louis Biancolli, on the other hand, champions the inclusion of "more operatic arias," and sees no reason why a singer with the requisite voice should not freely display his talents along these lines: "A lot of people can't pay the high prices at the Metropolitan, but can afford to attend concerts. They would like a chance to hear music from their favorite operas performed in person by its best exponents."

While recognizing that singers are entitled to the privilege of warming up their voices at the outset of a program, Mr. Perkins wishes "that they would not use long, classical arias for exercises, but sing easier things to which they can do real justice without taxing the voice to its fullest." Perkins also thinks many concert programs would be far more appealing to critics and audience alike if they were arranged in longer groups, and involved "less shuffling on and off stage," while Mr. Berger decries the programming of "too many short, episodic things, one after the other, which require shifting of attention and do not hold audience interest."

Anent Composer-Critics . . .

Several of New York's leading music reviewers are established composers as well. The question which the fact raises in artists' minds is: "If I do one of Critics X's works on my program, shall I not be certain to enlist his interest, yet at the same time be likely to antagonize Critics Y and Z on other papers, who are also composers?" When this delicate matter was broached to the members of the critical corps themselves, most of them inclined to laugh it off. "They must think we are awfully small people," scoffed composer-critic Berger, declaring he held it "most unfair for people to say that critics who are composers give artists good reviews merely because they program the critics' works. If a composer thinks enough of an artist to want to play or sing his music in public, he is apt to like the artist's performance in general."

Mr. Schubart, who also doubles as creator and reviewer of music, sees no reason why his being a critic "should affect the performance of my works one way or the other. I feel I can be quite objective listening as critic rather than as composer, and can remain unprejudiced by whether or not my music is included on a program."

The only specific objections to the programming of critics' works were voiced by Messrs. Bohm and Kastendieck. Both declared themselves to be "somewhat suspicious" of artists who do so, particularly in debut recitals, as it is apt to indicate lack of confidence in the ability to command critical approbation otherwise.

The Old Order Changeth

Several members of the reviewing fraternity favor a drastic change in the accepted order of programming, which, they insist, has grown up out of blind subservience to tradition, and in most cases has no particular logic to recommend it. "There is no reason," Mr. Bohm holds, "why programs should invariably be presented in chronological order, thus relegating works of contemporary composers, no matter what their mood or style, to a group at the end. Since it is not always possible for critics to remain until the very end, it would be wiser for artists to list new music which critics are most eager to hear in the first half of the program."

Often an artist who has fared poorly at the critics' hands insists this may have been because reviewers were unable to remain long enough to obtain a representative estimate, or were unable to hear him in that part of his program which he regarded as his high point of achievement. It may thus be well for the program-maker to consider the habits of the critics with regard to arrival at and departure from the hall.

One of the first members of the critical corps to arrive is usually Mr. Taubman, who makes a point of being on hand at scheduled opening time, and who voices irritation with artists who do not begin their concerts punctually. "This is one almost unmistakable sign," he believes, "of a non-professional approach." Taubman, who rarely covers more than one performance an evening, tries to remain all the way through, although he must leave not later than 11:00 P.M. to meet the Times' midnight deadline. "The only time I leave at intermission is when the performance, up to that point, is either so hopeless or so great that further critical sampling is unnecessary." Other critics who cover but one event an evening, and usually try to remain through to the very end, are Messrs. Bohm and Kastendieck.

OF PROGRAMS, "PEEVES", AND PLATFORM MANNERS

Both Mr. Straus and Mr. Schubart recommend that artists put the music they do best, as well as the music which is of most interest, on the first half of the program. "It is important," Straus observes, "that the instrumentalist, particularly, should give the best account of himself at the beginning of the program in representative major works of real musical substance, as the impression that he creates in them is hardly ever counteracted by what may happen in some purely technical display piece at the end." Mr. Straus never leaves a concert before intermission, while Mr. Schubart generally tries to take in at least three-quarters of the scheduled program. Another suggestion comes from PM's Mr. Hague, who is always obliged to leave the hall by 10:30, at the latest. "I feel," Hague states, "that artists should put their 'war horses' at the end of their programs, and put the things they do best in the middle, as that is the part which the critics are most likely to hear."

Francis Perkins declares that the length of time he stays at a concert is "largely dependent on how revealing the program is: In general, I try to stay for at least two groups of contrasting character, but in any case must leave not later than 10:30." The Journal-American's Grena Bennett usually goes to the opera first, stays for one act, and arrives at Town Hall at about 8:45 P.M. She remains until intermission time, then leaves for Carnegie Hall to catch the last half of the program there: "After forty years as a critic in New York," Mrs. Bennett opines, "I find that I can generally tell pretty quickly whether an artist is worth listening to, and often I am able to make up my mind and leave the hall after hearing just one group of works on a program." Robert Bagar always tries to stay for at least half of a program he is covering, although "it very often only takes two measures for me to determine whether an artist is any good." The Sun's Mr. Berger declares "I never can tell in advance how long I will stay at a particular concert. Music critics are supposed to be people with sensitive ears, and they can take just so much and at the same time preserve sanity."

For the Post, Miss Johnson never reviews a concert "if I do not have time to stay there long enough to get a really good idea about the performer. If the program is so arranged that I know in advance that the part I would be able to get in for would not be representative, I don't bother to go at all." Neither Mr. Biancolli, Mr. Kolodin, nor the Post's Edward O'Gorman would commit himself as to the time he would devote to a particular event.

On Getting the "Brush-Off"

There is sharply divided opinion among the critics themselves on the question of the "news note" review, which states merely that a given singer or player appeared in a given hall, presenting a certain program. A performer whose New York concert is "brushed off" in this fashion is likely to insist that no qualified critic from the journal in question was on hand to hear him, and that a City Desk reporter was sent to the concert hall to turn in a purely factual news story. Generally, this assumption would be incorrect, for, while certain critics are avowedly opposed to the "news note" type of review and prefer to omit mention of an event altogether rather than to turn in a report of this sort, those "news note" reviews which do appear are almost always the work of competent critics who favor this method of implying that a performance was altogether beneath the level of critical evaluation. Stating the case for these critics, Mr. Bohm declares that "A 'news note' review in our paper, in the case of a Carnegie or Town Hall concert, definitely means that a qualified critic has been in attendance, has stayed at the concert a sufficiently long time to get a representative idea, and still feels that the program is unworthy of being seriously reviewed. In the case of a Carnegie Chamber Music Hall or Times Hall event, however, the appearance of a 'news note' *may* mean that we did not have a critic available to cover the concert, although this is seldom the case." The policy set down by Mr. Kolodin for the Music Department of The Sun precludes altogether the use of "news note" reviews. "If I have attended a concert," Kolodin declares, "and have found it unworthy of being reviewed, I feel it my duty to say so in just so many words, leaving no doubt in the mind of the performer or of my readers." Messrs. Bagar, Hague, Kastendieck and Miss Johnson are similarly opposed, on principle, to "news note" reviews.

Décor, Dress and Platform Deportment

Frequently the recipient of adverse critics in the New York newspapers suffers torments from the thought that inadequate funds for a chic, custom-made gown; the inability to control certain personal mannerisms, or an ungainly figure or stance may have been accountable for this cool reception. All of the critics maintain that this is never the case. It is true, they concede, that critics, like any other members of an audience, cannot be entirely immune to the psychological effect of an artist's appearance and manner, which may make it so much harder for his or her musical merits to project themselves, and may, at the same time, contribute to an overall estimate of his or her general good taste—an important endowment for a musical career in itself. But professional reviewers are always able, they claim, to make the distinction in their own minds and in their reviews between what they see and what they hear, and to concern themselves principally with the latter, as the very nature of their work requires. When they do experience a certain displeasure with some particular of the artist's address to his public, they claim that it will always be effectively counteracted by the manifestation of any first-class musical talent. Mr. Taubman believes that "artists with the most pretentious manner are usually the least gifted. A newcomer who affects the airs of a prima-donna, therefore, almost always calls forth a feeling of resentment.

Mr. Bohm expresses particular disapproval of over-acting and an excess of coyness on the part of singers. "They should remember," he admonishes, "that on the concert stage everything must be done with the voice." He also believes that there is "no excuse for singing with the eyes closed. After all," he points out, "the singer's eyes are a very important means of establishing a sympathetic *rapport* with the audience." It is Bohm's opinion, too, that a female singer's clothes may make a significant contribution to the mood she is trying to create. "However," he adds, "some of the very greatest singers have notoriously bad taste in clothes, so certainly that should be no criterion."

"There is a feeling that we should make some allowance for nervousness in a debut recital," Berger relates, "but I personally feel that this must never be used as an excuse for an inferior performance. The artist who is embarking on a professional concert career must have more than an inner vision about music. He must have the means and ability to express this inner vision to an audience, and a lack of nervousness on the stage is a part of that."

The use of a word book by singers or of music by instrumentalists is another item of platform deportment about which the critics have definite feelings, pro and con. While Robert Bagar professes "nothing but admiration for a singer or player who has the courage to use a word book or music if he finds it necessary," the Messrs. Taubman, Bohm, Berger and Kastendieck and Miss Johnson strongly object to this practice.

To "Paper" or Not to "Paper"

Considering the small percentage of New York recitalists who manage even to cover their concert costs at the box-office, and at the same time to find Town and Carnegie Halls reasonably crowded for even the least publicized musical events, one cannot but realize that much time and effort must be spent in "papering" these houses. Whether this effort is justified in terms of the impression created on the critics by the presence of a large and enthusiastic audience is doubtful. None of the reviewers, in fact, would admit to being affected one way or another in his critical appraisal by the size or enthusiasm of the public which an artist might draw, legitimately or otherwise. According to Mr. Straus, "The size of the audience is important to a critic only indirectly as it may affect the artist himself."

One or two further pieces of specific advice to artists from the New York critics, and a few general observations which they have made, should rightfully be passed along in conclusion. Quite a few of the reviewers, for one thing, strongly advise artists against "coming into New York cold." "Young artists do not take into consideration," declares Mr. Kolodin as their spokesman, "that the ability to get music across to an audience is as important in a concert career as the ability to play or sing it in the first place. Unfortunately, very few of the artists who appear in debut recitals in New York have ever performed in a concert hall before. Therefore, while they may play very well in salons or conservatory classrooms, they have no idea of how to handle the public and how to put their music over on a large scale."

Concert managers make a big mistake, according to Mr. Hague, in using New York as a try-out ground and should, he believes, "take a cue from the theater people, who try their productions out in smaller cities before bringing them into New York, which is regarded by them as the last, and not the first stop on a tour." The caution comes from Mr. Bohm that "young artists should never take the word of their own teachers that they are ready for New York concert debuts. Too many teachers," he declares, "exploit their pupils for selfish purposes." Usually, he believes, a reputable coach brought in from the outside is more apt to give a fair and unbiased opinion, but ideally, he proposes, "there should be an unbiased panel of experts to which one could appeal."

Both the Messrs. Bohm and Taubman urge artists, moreover, to include in the planning for their New York recitals some time devoted to a careful perusal of all the other programs in their field presented publicly during the three or four seasons, and of the reactions of the critics to them. "This effort will pay off," Bohm declares, "not only in suggesting what program material is most hackneyed and should be avoided, but in giving the artist some clue as to the kind of approach to music, and the kind of artistry which the critics are apt to favor most."

Mr. Bohm shares with Mr. Straus the insistence that technique *per se* is of steadily diminishing importance as a consideration in the critics' evaluation of artists. Says The Times' reviewer, "There never was a time in musical history when there were so many artists who could manage to play so respectably from a technical and tonal point of view, and yet there never was a time when there were so few with anything important to say in music. We are not looking for technique; we are looking most of all for artists who have something to say and give, and who show real musical instinct and real musical intelligence. These are things with which an artist must be born, and which no amount of teaching will develop in him. If an artist is really deeply musical, moreover, you can tell it in the simplest selection as easily as in the most florid display piece. If he has nothing to say in music that is of his own, he should stay home and turn his efforts to some other kind of work. He should never give concerts at all."

AGAINST "NEWS NOTE" REVIEWS:
IRVING KOLODIN,
New York Sun

WANTS MORE OPERATIC ARIAS:
LOUIS BIANCOLLI,
New York World-Telegram
(World-Telegram Photo.)

SKEPTICAL OF PRIMA DONNA AIRS:
HOWARD TAUBMAN,
New York Times
(N. Y. Times Studio Photo.)

NEW YORK CONCERTS : Premieres, New Faces

Eugene Ormandy is honoring the late Béla Bartók in a more concrete way than many of his colleagues. On Feb. 5, at Carnegie Hall, he led the Philadelphia Orchestra and Yehudi Menuhin through Bartók's Violin Concerto. To open, he selected Skilton's arrangement of a Handel Suite in E minor, a turgid, over-orchestrated affair that has as much in common with Handel as a jet plane.

The Bartók Concerto, brilliantly orchestrated and harmonized with originality, heard in this city only once previously, is an important addition to modern music. There undoubtedly are defects to the work: it is too long for its folk material, the form in which it is cast is rhapsodic and diffuse. Despite its driving strength, its style is rather subjective. Menuhin did an excellent piece of work, relegating himself to the background when necessary. His performance was one of musicianship and utmost sympathy for the music.

Debussy's Afternoon of a Faun and Stravinsky's Fire-Bird Suite also were played, the former in a meticulous manner that lacked color and sheen, the latter given an exciting, rhythmically alive reading. H. C. S.

Serkin with Philharmonic

The Feb. 7 program of the New York Philharmonic, Rodzinski conducting, in Carnegie Hall, contained enough variety to please all tastes. Traditionalists may never quite accept Jerome Kern (even though respectably presented through his Scenario for Orchestra on Themes from Showboat), on a symphonic program with Corelli and Brahms. The Philharmonic played the melodious Kern measures with flexibility and naturalness.

Closer perhaps to real folk music was the Czech composer Leos Janacek's Sinfonietta—five short movements alive with bright brass, flute, and rhythm figures, and a tuneful theme for strings.

Rudolf Serkin was soloist in the Brahms Concerto for Piano and Orchestra in D minor. His technical acquittal of the arduous work was able. Corelli Suite for strings found favor with the capacity audience and Rodzinski repeated the Badinerie.

The following Sunday afternoon program was the same, except for Tchaikovsky's Marche Slave, substituted for the Janacek score. A. L.

Child Pianist Scores at Young People's Concert

The Young People's Concert of the Philharmonic at Carnegie Hall on Saturday morning, Feb. 9, offered a program admirably devised to give pleasure as well as instruction to hundreds of youngsters: the Wedding March from Rimsky's Le Coq d'Or; Ravel's Ma Mere l'Oye; the first movement from Mozart's D minor Piano Concerto with 10-year-old Charmion Berkeley as soloist; the Evening Prayer from Haensel and Gretel as the "Everybody Sing" number; Liadow's Kikimora; and the Waltz from The Sleeping Beauty of Tchaikovsky. Rudolph Ganz conducted this 228th concert of the Society (the fourth of the 23rd season) with an air that seemed to invite his enthusiastic juvenile hearers into some realm of Fairyland. Little Miss Berkeley played with so much aplomb and musical feeling (her feet not reaching the pedals) that she had an ovation, with applause from even the orchestral players. T. P.

Youth Orchestra in Novel Bill

Dean Dixon and the American Youth Orchestra were presented by The Protestant at Carnegie Hall on Feb. 10 in a concert dedicated to the Peoples of One World. The program listed the world premiere of Sam Morgenstern's symphonic poem The Warsaw Ghetto and first American hearings of Tikhon Khrennikov's suite Much Ado About Nothing and Ulysses Kay's Danse Calinda, originally a ballet with its scene in New Orleans.

In The Warsaw Ghetto, inspired by heroic resistance to Nazi oppression, Mr. Morgenstern's music (with text by Harry Granick and Martin Wolfson as narrator) showed him passionately sincere, but lacking in clarity and originality of style. The Khrennikov suite, in 12 sections, some instrumental, some sung in Russian by Kenneth Spencer, bass-baritone, was pleasant but not impressive. Mr. Kay's composition had color and interest, but was not expertly constructed throughout. Both he and Mr. Morgenstern were summoned to the stage to bow to cordial applause.

Vivian Rivkin gave a musicianly, brilliant account of the Rachmaninoff Concerto No. 2 and Mr. Dixon's orchestra was tonally meritorious in Enesco's First Roumanian Rhapsody. D. B.

Rodzinski Leads Membership Concert

The first of the two Philharmonic-Symphony private membership concerts in the Grand Ballroom of the Hotel Plaza was given by the orchestra, under the direction of Rodzinski, on Feb. 11. After a speech by Mrs. John T. Pratt, chairman of the society's membership committee, the program opened with Mozart's Overture to The Marriage of Figaro. Soloists sharing the program were John Corigliano, violinist; William Lincer, violist; Leonard Rose, cellist; and the assistant conductor-pianist, Walter Hendl. All performed their relatively short and popular selections brilliantly. The major work was the Ravel G major piano concerto, which Hendl played with enviable style and vigor. R. K.

Koussevitzky Repeats

Serge Koussevitzky and the Boston Symphony first performed Prokofieff's Fifth Symphony in New York on Nov. 14 and a repeat performance was given at their concert on Feb. 13. In listening to the work again one discovered beauties missed at first hearing, such as the deep and moving serenity of the third movement, which in its introduction recalls the introspection of the first movement of Beethoven's "Moonlight" Sonata or the many contrapuntal intricacies of the finale. The performance was again a triumph for conductor and orchestra.

The concert opened with a dramatic reading of Beethoven's Overture to Coriolanus, followed by the same master's Symphony No. 6 (Pastoral).

Carnegie Hall was sold out as usual when the Bostonians are concertizing here, and a highly enthusiastic audience celebrated orchestra and conductor extensively. H. W. L.

Szymanowski and Copland Bracketed

Two first Philharmonic performances were programmed on Feb. 15, under the direction of Artur Rodzinski. With Kenneth Spencer as narrator, Copland's A Lincoln Portrait was heard, and with John Corigliano, the orchestra's concertmaster, as soloist, Szymanowski's Violin Concerto.

Familiarity shows the Copland work to be more a background effect for words from Lincoln's speeches than music that can stand on its own merits. Spencer spoke the lines with feeling, his deep bass filling the hall with no effort at all.

The concerto is music of a more individual nature. Diffuse, with the lines not too clearly defined, it is nevertheless individual. Its harmonic idiom is modern, but throughout one was aware of a romantic flow that could not be suppressed. Corigliano sedately encompassed all the difficulties, his tone agreeable and his bowing flexible. The Brahms First Symphony was given a theatrical reading that often had more volume than feeling, and Enesco's pleasant Roumanian Rhapsody No. 1 was set forth in voluptuous manner. R. K.

Borovsky with Bostonians

Serge Koussevitzky and the Bostonians presented for their Feb. 16 matinee at Carnegie Hall the little-known Mozart Symphony in E flat; the Beethoven "Emperor" Concerto, with Alexander Borovsky as piano soloist; and Tchaikovsky's "Pathetique" Symphony. The Mozart score, played without pause, had the limpid loveliness, the structural precision characteristic of this master, although it has not quite the clear, glowing beauty of his best works. Dr. Koussevitzky's account of the score was faultless for taste and feeling. The Beethoven, while notably interpreted by the conductor and Mr. Borovsky, lacked the towering stature it can attain, the pianist giving a technically expert performance but one emphasizing dynamics rather than poetry. The concert's apex was the Tchaikovsky symphony, played with a tonal magnificence that glorified the familiar measures into transcendent loveliness. M. L. S.

Leventritt Winner Heard with Orchestra

Louise Meiszner, 1945 Leventritt Award winner, appeared as piano soloist with the New York Philharmonic Symphony in Ernst Dohnanyi's Variations on a Nursery Air, in Carnegie Hall, Feb. 17. The young pianist has the technical skill requisite for this work, as well as youthfulness and freshness of approach that match the spirit of the Variations. A more fully developed appreciation for the humor and grace of the score would have lent Miss Meiszner's playing the expressiveness and color it sometimes lacked. The program, otherwise, was the same given on Feb. 14. A. L.

Shaw Conducts Brahms' Requiem

Robert Shaw was guest-conductor of the New York City Symphony (as Leonard Bernstein was conducting on the West Coast), when he performed Brahms' German Requiem with his Collegiate Chorale and Robert Collins, baritone, and Florence Manning, soprano, as soloists at the City Center on Feb. 18 and 19. It seems to this reporter that to have the work sung in its original language would have enhanced the effectiveness of the performance, for music and words are closely interrelated in their acoustical coordination. for example, *"Tod, wo ist dien Stachel?"* has other acoustic characteristics than the English "Death, O where is thy sting?" Apart from that, it again was an experience to listen to the Collegiate Chorale with its always dependable intonation and the surprising sovereignty with which Shaw conducted orchestra and his chorus, with all the finest nuances expressed in his sensitive beat. H. W. L.

Roy Harris Leads His New Work

A feature of the Philharmonic mid-week pair of concerts, Feb. 21 and 22, was the world premiere of Roy Harris' new work, Memories of a Child's Sunday, with the composer conducting. The three sections, written for and dedicated to the one-year old son of Artur Rodzinski, are entitled The Bells, Dreams, and Play—the first achieving some beautiful, resonant timbres; the second more illusive and impressionistic, and the last section a spirited one depicting the rough and tumble games of childhood. Mr. Harris is always original in his instrumentation. In this instance, he seems to have wished to write a more or less popular score, but was only partly successful. He conducted with evident knowledge of the effects he wanted. The audience received him warmly at the recalls.

Dr. Rodzinski led the rest of the program, including a powerful reading of the Shostakovich Symphony No. 5. Alexander Brailowsky was the virtuosic soloist in the Rachmaninoff Piano Concerto in C minor, though in instances he was overbalanced by the orchestral surges.

The following Sunday's matinee saw repetitions of the two latter works, with the same artists appearing. R. M.

Bartok Memorial Concert

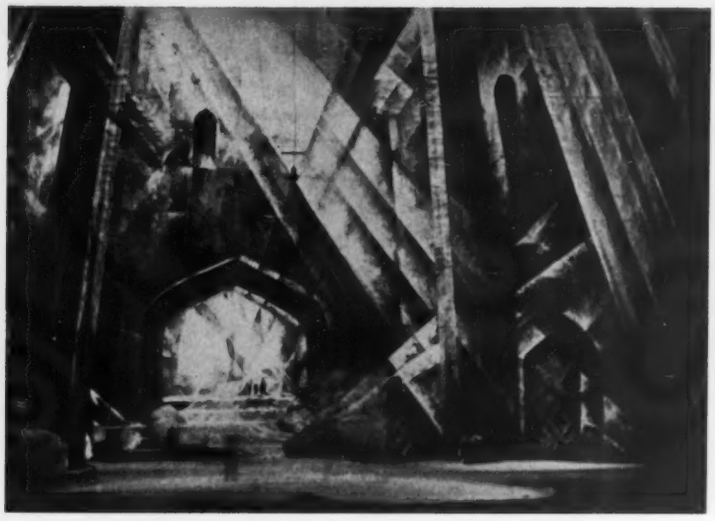
A Bartok Memorial Concert was held in Times Hall on Feb. 4. Three works were presented, all typical of the composer at his best. The Second Sonata for Violin and Piano opened the evening; it was played by Bronislaw Gimpel and Edward Steuermann. Steuermann was heard as soloist in the cycle of piano pieces called Outdoors, which Bartok composed in 1927, and the final selection was the Sonata for Two Pianos and Percussion, with Steuermann and Fritz Jahoda at the pianos and George Gaber, Ben Silver and Morris Tilkin at the percussion instruments. The biggest ovation of the evening went to Steuermann; at the end of Outdoors the packed house recalled him with cheers. Cheers were in order, for the cycle is of great difficulty, technically and interpretatively, and Steuermann played with complete success. To say that the audience was partial to Bartok is putting it mildly; it hung on every note and allowed nothing to escape. More of Bartok's chamber music should be heard, especially the early quartets, which are music as great as anything written this century. R. S.

Piatigorsky Triumphs

Piatigorsky appeared as composer and transcriber in his Carnegie Hall concert of Feb. 4, representing himself by one original work and four arrangements. The original was his Variations on a Paganini Theme, which utilizes the well-known 24th Caprice; the arrangements were of a Mozart Divertimento, three Schubert Minuets, a Chopin Nocturne and a Prokofieff March (from Music

(*Continued on page* 17)

← **AFTER PREMIERE OF VLADIMIR DUKELSKY'S CONCERTO for Cello and Orchestra. Left to right, Gregor Piatigorsky, cellist; to whom the work is dedicated; Arthur A. Hauser, vice-president of Carl Fischer, Inc., publishers of the new Concerto; Serge Koussevitzky, who conducted the first performance of the work; and the composer.**



SETTING FOR THE MIRACULOUS MANDARIN
by Bartók, as presented by the Budapest Opera with décor designed by Gustav Oláh. (Photo by Varkonyi Studio.)

Budapest Stages Bartok Pantomime in His Memory

By FREDERIC SANDOR

Budapest

This year's series of first performances at the Budapest Opera began with the Pique-Dame of Tchaikovsky, soon followed by Bartók's masterpiece, The Miraculous Mandarin.

Both premieres had a political background. Pique-Dame had been scheduled for hearing in 1941. But when Hungary's foreign policy took a fatal turn, under the then Foreign Minister Bárdossy (who was condemned to death not long ago) and we declared war on Russia, this premiere was the first victim of the change.

In the case of The Miraculous Mandarin, the delay of a quarter century in producing the work here—after it had its somewhat stormy world premiere in Frankfort—was owing to clerical influence and hypocritical restrictions on art freedom by the Horthy regime. This ingenious and daring pantomime (scenario by Melchior Lengyel and music by Béla Bartók) was decried as of "destructive" tendencies—which at that time was the fashionable word for almost anything progressive and true.

Bartók stood steadfast amidst obloquy, with lofty heart, unbowed head and an unconquerable faith. When the Opera here planned to introduce the work in a somewhat altered and more moderate form, and rehearsals were already going on, he—with his usual firmness—withdrew the performance rights for this "transcription." However, the Opera in present-day democratic Hungary deemed it a foremost duty to pay its debt by performing these two scores.

Pique-Dame Impresses

Pique-Dame was produced brilliantly. The magnificent scenery of Gustav Oláh and the luxurious costumes completely succeeded in radiating the special pomp of old-time St. Petersburg, which was both French and Eastern in its culture. In the roles of the lovers, Julia Orosz and Tibor Udvardi were both colorful and effective. As the Countess from the Paris of the "Roi de Soleil," Maria Basilides has to her credit a fine achievement. Her scene in the second act set the eerie atmosphere of the whole evening, and her singing and acting were both excellent.

The performance, moreover, was an international success. Russian Marshal Voroshilov twice attended the work, and the conductor, Vilmos Komor, was invited to conduct some concerts in Moscow.

The local premiere of The Miraculous Mandarin had been planned as part of the celebrations that were to welcome Bartók home after his self-imposed exile in America. Ever since the liberation of this country, the local artistic and scientific world and the better part of the public all had awaited the composer's return eagerly. It was felt that the coming of the master would be a symbolic turning-point after the mental degradation of the period of Nazism. A bitter fate denied us this celebration. Bartók—just as Rakoczi, Kossuth and Széchenyi—was fated to die far from his native land.

Bartók Score Triumphs

All this was felt when The Miraculous Mandarin was performed here. The audience was deeply touched and listened with excitement to this astounding music, about which one of our critics wrote: "If we sometimes say that Beethoven's music resembles speech, Bartók's in this pantomime is like gestures."

Ferencsik led the orchestra with sure instinct along the untrodden paths of this forest of Bartók's elemental visions, and deserved every praise. The choreography, it is to be feared, sometimes lost itself amid the many problems of the play, but the striking scenery of Oláh, and the skillful appliance of technique by the dancers, Melinda Ottrubay, Julius Harangozo, Erno Vashegyi, was convincing and fascinating.

Six Conductors for Stadium—Schedule Altered

Mrs. Charles S. Guggenheimer, chairman of the Stadium Concerts, announces an eight-week season, June 17 to Aug. 11. This summer (the 29th season) there will be five concerts a week instead of the former nightly performances, with a special rehearsal for each concert. This will give the men of the orchestra nights off for rest, and will provide for complete musical preparation of each program. Artur Rodzinski will conduct the first night. The other conductors will be George Szell, Dmitri Mitropoulos, Pierre Monteux, Efrem Kurtz and Alexander Smallens.

Joplin Civic Symphony Heard

Completing its first season, the Joplin Junior College-Civic Symphony of Joplin, Mo., conducted by William Hacker, played in Neosho and Joplin on Feb. 4 and 5. Mr. Hacker, carrying out his policy of programming at least one American number on each program, offered the Suite for a Little Nephew by Dr. Ruth Wylie of the University of Missouri. The orchestra will resume activities next fall.

Paisiello Opera Sung in New York

Paisiello's operatic setting of the rollicking Beaumarchais 18th Century masterpiece, The Barber of Seville, returned to the American theatre after an absence of approximately 136 years, being last heard at the French Opera in New Orleans.

Presented by the Columbia Theatre Associates of Columbia University in cooperation with the Department of Music, the ancient score showed no trace of the weakness of great age. The music was fresh, melodious and altogether delightful. Facile and suitable adaptations and orchestrations by Richard Falk enriched the rather meager harmonic outline without impairing the flavor of the original score but brought it more richly into line with today's stage demands.

The clever English translation by Phyllis Mead was clearly delivered by the excellent cast which included Joseph Williams as Almaviva; Adolph Anderson as Figaro; Peggy Turnley as Rosina; Everett S. Anderson as Dr. Bartolo; Ralph Proodian as Giovanetto; Alex Finlayson as Svegliato; John Porter as Don Basilio; with a supporting ensemble and with Otto Luening conducting capably. A point of interest is that in this production Dr. Bartolo is the motivating figure to a greater extent than the Barber hero-rogue who holds center stage in the more familiar Rossini version. The music, although predating the master-composer, is decidedly Mozartian and includes charmingly melancholy airs and humorous ditties on a smaller scale but of kindred type to those of the Marriage of Figaro by Mozart.

The action was divided into two parts and a single stage set was used, although lighting effects and unique perspectives gave the singers use of the various rooms, stairs and turrets of Dr. Bartolo's quaint, rambling old house as well as good space on the street front.

Dr. Milton Smith was in charge of the fine staging. The setting was designed by Lester Polakoo, built and painted by play-production class members and the fascinating lighting was devised by Gertrude Burkhalter.

M. C.

Rogers Opera Wins Ditson Prize

The $1,500 Alice M. Ditson Fund Contest, sponsored in collaboration with Columbia University, was won by Bernard Rogers and Norman Corwin for their new short opera, The Warrior. The opera is based on the story of Samson and Delilah. The award was made by a jury headed by Edward Johnson, general manager of the Metropolitan Opera Association, and Douglas Moore, head of the Columbia University Department of Music. Other members were Frank St. Leger, Otto Luening, Paul Breisach, Herbert Graf, Karl Kritz, Wolfgang Martin, Leo Mueller and Max Rudolf. The Metropolitan Opera Association, under the terms of the contest, holds a year's option on the first performance of the work.

Bernard Rogers, the composer, has already won a Pulitzer Scholarship, a Guggenheim Fellowship and the David Bispham Medal.

Sloan New "Met" Board Chairman

Cornelius N. Bliss has resigned as chairman of the board of the Metropolitan Opera Association, and is succeeded by George A. Sloan, who has served as president of the association during the past five years. Charles M. Spofford was elected president to succeed Mr. Sloan. Mr. Bliss continues as a member of the board.

Guests for Robin Hood Dell

Robin Hood Dell Concerts, Inc., announces for the summer of 1946 a seven weeks season, starting June 24, with four events weekly and 28 concerts in all. This year the concerts come on Monday, Tuesday, Wednesday and Thursday nights, instead of on Monday, Tuesday, Thursday and Friday evenings as formerly. The reason, says David Hocker, general manager, is that, because of the resumption of automobile travel, people are likely to go out of town for the weekends. Therefore Friday and other weekend nights will be used only in case of postponements because of weather and other circumstances. Dimitri Mitropoulos, the Dell's artistic director and principal conductor, will lead 19 of the 28 programs, the others to feature guests.

Fitelberg Returning to Warsaw

Gregor Fitelberg, eminent Polish conductor, has been recalled by the Polish Government to take over his old position as chief of the Warsaw Philharmonic and Radio. On his way back he will have guest appearances with the London Philharmonic and the BBC Orchestra in London, the Halle Orchestra in Manchester Residenz Orchestra in The Hague, Orchestre Philharmonique in Brussels and the Copenhagen Philharmonic. For 1947, Fitelberg already has commitments to conduct in Holland for three months.

CHRISTOPHER LYNCH (left), YOUNG IRISH TENOR, WITH THE LATE JOHN McCORMACK

at the latter's home in Ireland. McCormack is quoted as saying shortly before his death that Christopher Lynch "is the one most likely to succeed me." Through a long-term contract, just negotiated, Mr. Lynch will be introduced to this country next October by Columbia Concerts, Joseph O'Mara, Mr. Lynch's attorney, flew here from Ireland to sign the contract with Arthur Judson, Columbia's president.

OPERA: Pure Sound or Dramatic Creation?

Versatile French Baritone Who Sings Four Roles in Tales of Hoffmann Describes How He Achieves Feat

MARTIAL SINGHER
defends the school of character portrayal. (Photo, Ilse Bick, Paris.)

By MARTIAL SINGHER,
Baritone, Metropolitan Opera Ass'n.

Ever *en voyage* from town to city and from continent to continent, as you know we touring musicians are fated to be, it has been a good, long while since I have met face to face my dear old friend Martial Singher.

But a heavy winter cold recently laid us both low, and gave me the opportunity —shall I say, the pleasure?—of intruding upon his privacy.

"Ah, mon vieux Martial," I said to him, snuffling a little, drinking at intervals some warm orangeade, "lean back in leisurely style, and come to the point. Let us take stock of how many years we have passed together."

He counted on his fingers—and he didn't have enough of them on two hands, or even on three. He got the total of four hands by making the first two serve for a second time. And the fourth was all used up too, except for one little finger.

I was startled. Such a long past, already! . . . But then I comforted myself with the thought that his debut,—Martial's—had taken place at a very tender age.

Recreating Vanished Years

"The first twenty years of our lives," Singher told me, comfortingly and, it must be admitted, *un peu* epigrammatically, "we spend in striving to become human beings, in developing our body and our faculties. At twenty we are already in possession of a body with a certain shape, a certain force and suppleness, which we can incite to run, leap, play and work with some success. We also own a mind with possibilities well defined, and with certain limits already visible. We, finally, have a character with good and bad traits unequally prevailing, and with their relationships determining our value.

"The passionate interest of our lives is that which determines how we translate into work these God-given endowments, their utilization by our ego being responsible for the materials entrusted to us."

He paused with eyes narrowed and took another breath, after a premonitory "Whew!" probably expressing some such sentiment as "That was quite a mouthful to be poured into the ear of an invalid."

The Operatic Stage as Taskmaster

"Voyez-vous," he went on, "even after fifteen years on the operatic stage and the concert platform, I feel with respect to my profession a little like this young man of twenty when he looks upon life. My voice—" here he went through a few "mm's" which resembled a choice vocalise, which struck distinct envy in my cold-bound breast— "I can't change it much any more—neither its volume, its extent nor its timbre. My voice is adult; so is my technique of singing, of diction, of acting and of deporting myself on the stage.

"I sometimes think I have attained the furthest possibilities open to my voice, singing one day the tenor-timbred role of Pélléas, the next day the bass part of Mozart's Figaro.

A Bill of Particulars

"My diction—" and here I made a slight but unavoidable inclination in the direction of my *alter ego*— "has enabled me to be understood and approved by the most particular judges, even in the original texts of languages other than French, in works of Handel, Schubert, Mozart, Rossini, Gounod or Wagner.

"On stage I have been accepted in fifteen different countries and sixty roles, ranging sartorially from the tunic of Orestes to the leisure jacket of Marcello the Bohemian—leaving out such choice habits as those with Florentine tights—and how I sweated in making them conform to my perfect leg!—and the somewhat hot and stuffy robes, as well as stage manager etiquette, of various royal courts.

"I am stating this just as objectively as, at the age of twenty, I stated factually that I measured five foot eight, weighed 155 pounds, ran 100 metres in 11 seconds, and jumped 1.75 metres high. *Voila,* it is an inventory of my goods, rather than an exposition of my aims. I am not proud of it."

Audience Reactions

Here Martial looked me straight in the eye, blew his nose and breathed deeply. Then he proceeded as follows with his soliloquy:

"Sometimes I ask myself, especially after having read on certain mornings the reviews of last night's performance, whether the most valuable and living part of my labors as an actor and singer reaches my audience. Strange as it may seem, I always imagine that I am reading things such as these: 'Martial is only five foot eight, he weighs only 155 pounds. We are not willing to envisage him in a role conceived for a baritone of six foot one and weighing 200 pounds.' Or else: 'What a pleasure to see Martial run 100 metres in 11 seconds this time again; next time we hope he will do 1.75 metres!'

"Tiens, fifteen years ago these remarks still interested me, but they no longer intrigue me as an adult artist. For I well know that, like all artists, I have certain merits and physical limitations which are characteristics of mine. These should no longer be taken into question, for it is at that point my artistic life and my abilities commence, just as do those of all singing actors.

Versatility Needed

"In this great country, which, however, seems to have a fatal penchant for rigid specialization—I might almost say, 'typing'—I should like to work hard to be versatile. My ambition is not to be a prototype of something or someone—to set a pattern that never can be duplicated by someone else—but to be as complex as is the multitude of human types.

"When I come out on the stage to sing Pélléas, let me feel on my cheeks the humid fog of the forests of Allemonde, and let me forget that you are awaiting my next A-natural, in order to judge from it whether or not I am a good Pélléas! When I am singing the Largo al Factotum, let me vibrate with the reactions of this famous character, a mixture of blood from Spain, Italy and France, which Figaro has received by the union of Beaumarchais and Rossini. Don't force me to think that the duration and the volume of my final G will be the only measuring stick with which to judge my interpretation!

Emotion, Rather Than Mechanics

"When Wolfram confides his melancholia to the evening star, let me pour into this song my own nostalgia, my experience of human suffering. And please forget that another *bel canto* baritone made certain spots a sort of showcase in which to display his voice *per se*—a practice which it may be wicked of me to have eschewed.

"Like those of other artists," went on our very intransigeant Martial, "my limitations, if I have such, as well as my excellences, which in all modesty I must be very delicate in stressing—" his eyes twinkled a little inflamedly, but still with spirit—"are part of my personality. They have not been impediments for the great musical companies of the world to open for me an honorable place in their midst, *grace à le bon Dieu!*

"I think I owe you at this time an explanation of my intentions in accepting such engagements. I didn't enter those sacred precincts in order to sing louder, higher, or to hold my tone longer than the greatest singers of our epoch, nor to copy whatever models may exist in this matter. I came in order to attempt, under the masquerades and many disguises of the operatic singer, to live the creative life of an artist who feels conviction.

FEODOR CHALIAPIN.
The late Russian basso was also a superb dramatic exponent.

A Singer's Credo

"In the roles entrusted to me, I want to respect the thought of the dramatist as well as the inspiration of the musician. But neither refuses me the right to add to their common effort the contribution of my soul, which vibrates and loves and suffers and is grieved. Nor do they forbid me to serve them by contributing my modest knowledge of history, that special coloring which my bringing up, my education, my personal difference—or exoticism, if you want to call it so—give to my personal action on the stage.

"I believe that my own, as well as any artist's, work passes the point of mere craftsmanship to reach that of art in the moment when I proceed from pure technique to living interpretation. Could it be possible that mere technique and nothing else could hold the attention of my audience?"

Having reached this affecting exordium—or rather having launched what in some polite circles is known as a rhetorical question, Martial sneezed with devastating force and his breath stuck in his embarrassed throat like the wind on the staircase of some ruined castle. I shivered, with the conviction that some of these New World colds were intensely catching.

Rewards of the Interpreter

However, I quickly seized the moment while his volubility was under a temporary cloud, to answer him crushingly as follows:

"God bless you, dear old Martial, don't dramatize yourself, please! It is quite possible that clever technicians in your audience sometimes have a tendency to shuffle up values a bit, putting into second place the human quality of an interpretation. But you know very well—and in your recitals you should even have felt the effect going down your spine—how the public reacts to the human impact of an interpretation. And then, don't you have a great personal pleasure in living your roles each time according to the demands of their various personalities and of yours? Isn't this exultant experience one of the finest in this down-trodden world of ours?"

He didn't answer this time, and I attribute to his annoying cold the tear which slowly ran down his left cheek!

EARLY DISCIPLES OF OPERATIC CREATION:
Left, Lilli Lehmann, as she appeared in 1886, the year in which she created Isolde in its American premiere at the Metropolitan; right, Emma Calvé in her most famous role, Carmen, which she first sang in America in 1893.

Colorful Music of the Ukraine

By LAZARE SAMINSKY

What should be the quality of a folksong? What must happen to a composed tune that is to become anonymous, a habit, a part of a people's life?

The writer thought he sensed an answer to this question when not long ago he conducted in New York a "concert-salute" in honor of New Russia. While leading the joint ensemble of the Women's University Chorus and the Emanu-El Choir, he watched the ardent young faces of the choristers as they sang a group of Red Army songs.

Among these was a "modern" and now very famous number, If War Comes to Moscow, by Dmitry Pokrass, son of a cattle driver from ancient Kiev, capital of the Ukraine. In the urgency, vigor, color of this martial tune there is something that sets it above the day, above the upheaval that brought it to birth. In some way this song is the voice of a people.

Ancient Airs

The outward aspect of the Ukraine's musical past seems strange at the first glance. On a magnificent folk basis, ethnical and melodic, an ancient folksong of remarkable beauty has been created by a people of outstanding musical gifts, a race of singers and storytellers. Nevertheless, Ukrainian music has left its infancy behind only quite recently. Only after the fall of the Russian imperial autocracy and the creation of the Ukrainian Soviet Republic did a conscious national creation wake up.

Why the splendid old Ukrainian song lay dormant and for so long came to no important fruition at the hand of high-grade national composers—or at least one of the reasons—is easy to unveil. The jealous suppression of national-regional creation and of independent thought by despotic old Russia would not brook creative currents that did not conform to Great-Russian *(velikoross)* official culture.

Music of a given nation is worth as much as the ethnical and musical ingredients that go into its making. In the case of Ukrainian music, the leaven that speeded its growth is of high quality. In the blood of the Ukrainian people flows not only a basic Slavonic stream but also fertile strains of gifted and energetic races of yore, the Khazars, Avars (ancient Hungarians), Mongols of various tribes, and in the later times, of Crimean Tartars, Poles and Jews. The melos of all of these races left its imprint on the Ukrainian music and tinged its old melody with a distinctly Oriental color.

Rare Instruments

The Ukrainian people of today possesses a fine musical heritage of a vast historical range, from the ancient and pagan memorial chants (such as My Sweet Offspring—*Moy ty ditynka*), recitatives of Oriental color, and the gay, small *Koliadky* (Christmas carols), closer in type to the North Slavic song—to the new folksong glorifying the people's uprising against oppressors, the abolition of serfdom or even the flight of the oppressed to America. The old songs were handed down from generation to generation by folksingers and players of the ancient Ukrainian instruments, the *kobza* (kind of guitar), *torban* (sort of lute), *sopilka* (shepherd's pipe), *rig* (shepherd's horn), and others.

The first Ukrainian composers were absorbed by and in Russian church music. Lured to the St. Petersburg of the tzars, Bortniansky and Berezovsky fell mental victims to the sweetened Italianized style dominating Russian musical taste in the second half of the Eighteenth Century.

Not before the appearance of Mikola Lysenko (1842-1912)—father of new Ukrainian music, student and cultivator folksongs, author of many collections of them and of operas (Teras Bulba, and Rizdviana Nitch), founder of the first Ukrainian musical institute in Kiev—did Ukrainian national musical creation turn into the right channel. M. Leontovitch, another gifted musician who bent his energy toward the song of his people, proved to be even more masterful in developing the Ukrainian melody than Lysenko. The best work of Leontovitch is his choral pieces.

The fall of Russian tzarism and the formation of the Soviet Republic of the Ukraine loosed a veritable waterfall of national musical activities, the collecting of ancient folksongs, the formation of choruses and symphonic orchestras, a revival of playing on the ancient instruments, composition based on national Ukrainian themes.

Outstanding Figures

It is impossible in this short space to even list all of the important organizers or creative musicians of today's Ukraine.

Of its composers and cultivators of the popular song, in addition to Dmitry Pokras, I should like to mention Olesj Tchishko, author of the opera Battleship Potiemkin and a collection of well selected Ukrainian folksongs among which the old Kossak song *Vié Viter* (The Wind is Howling) is most appealing; Victor Kossenko, professor at the Kiev Conservatory and author of a Ukrainian folk-opera Marina; and Konstantin Listov, born in Odessa, composer of the famous war song Tatchanka and head of the music department of the Red Fleet.

As to the young Ukrainians whose creation leans toward symphonic and chamber music, it is interesting to note that many of them passed through the severe school of two prominent masters of Russian music known to the world at large, that is, Nicolai Miaskowsky, one of the greatest musicians of our time, and Reinhold Gliere, himself an eminent Ukrainian.

Of the newer composers of symphonic music there is Boris Liatoshinsky, author of orchestral works, operas and chamber music pieces, and president of the Union of Ukrainian composers.

To complete our roster we must mention the noted Ukrainian musicologist, editor of numerous publications and historian, Igor Boelza, and last, but no means least, the significant Jewish composer born and reared in the Ukraine, Moses Milner, author of the opera The Heavens Burn and of beautiful Jewish songs, a creative musician of genius.

MUSICAL "LONE RANGER."

Frieder Weissman, conductor of the New Jersey Symphony, the Scranton, Pa., Symphony, and of the orchestra for Victor recordings, is shown with his favorite steed, "Rummy," at a riding camp in Maine. New recordings for which he presided over the orchestra have as soloists Zinka Milanov, Margaret Harshaw, Blanche Thebom, Jan Peerce, Kerstin Thorborg and others.

SCENE FROM BALDWIN-WALLACE OPERA WORKSHOP'S performance of Marriage of Figaro. L. to r.: Arlene Ferver (Countess), Norma Toole (Susanna), Leonard Treash (Figaro), Warren Rudy (Count), William Boros (Don Basilio), Jean Churchill (Marcellina), Harold Stephanz (Bartolo).

Baldwin-Wallace Conservatory Stages Marriage of Figaro

BEREA, O.—The Baldwin-Wallace Conservatory of Music, Dr. Albert Riemenschneider, director, presented Mozart's The Marriage of Figaro on Feb. 9, in the Berea High School Auditorium. This was the second performance, the first given the preceding evening at Chagrin Falls, O.

Under the direction of Leonard Treash, head of the voice department, the Baldwin-Wallace Opera Workshop has developed rapidly during its short existence, staging cantatas and scenes from operas, and now a complete opera of near-professional standards.

This most ambitious of its undertakings was marked by excellent ensemble, finish, and artistic effect, capturing the comic spirit of the work. Color and atmosphere were added by elaborate costumes and unique sets, designed by Mr. Treash and prepared in the Opera Workshop. The use of the colloquial English translation by Sylvan Levin contributed to the public's enjoyment.

The performance was under the baton of George Poinar, head of the violin department, and conductor of the Baldwin-Wallace Symphony. Although a larger string section would have been desirable for the overture, the orchestra played the accompaniments with notable skill.

The opera was well cast. In the title role, Mr. Treash's pleasing bass voice, clear enunciation, and clever acting combined to make a distinguished performance. He was supported entirely by students. Norma Toole (Susanna) delighted the audience especially with her aria at the beginning of the last act. Warren Rudy and Arlene Ferver were outstanding as the Count and Countess, and Mary Ann Mosher's characterization of Cherubino was highly effective. Commendable work was also done by Jean Churchill (Marcellina), Harold Stephanz (Bartolo), William Boros (Don Basilio), Glenville D. Thomas (Don Curzio), Shirley Ann Bromley (Barbarina), and Harold Stinchcomb (Antonio).

An appreciative audience filled the auditorium to capacity, and the success of the undertaking offered an incentive to expand this important phase of the conservatory's activities.

JAY W. BESWICK.

INTARIN Officer Here

Andre Mertens, director of the Foreign Division of Columbia Concerts, Inc., announces the arrival in New York of Myron Schaeffer, liaison officer for Columbia Concerts' subdivision, INTARIN (Intercambio Artistico Internacional), from South America where he has spent the past six months opening new territory in Brazil, Argentina, Uruguay and Chile for the second successive tour of American concert artists under the auspices of INTARIN. Portia White, Canadian contralto, has left to give her first concert in the Latin-American republics, and she will be followed by Rudolf Firkusny, pianist; Henryk Szeryng, violinist; the Lener String Quartet; Ricardo Odnoposoff, violinist; and Marina Svetlova, prima ballerina of the Metropolitan Opera and her dance group.

After Navy Service, Ladoff Resumes Singing Career

Robert Ladoff, basso, has returned to New York after three years' in the Navy. Besides his duties as yeoman, he sang at military camps and USO organizations in Des Moines, Providence, New London, Los Angeles and Panama, and gave a concert aboard his ship, the carrier USS Boxer. Last season, while still in the service, he sang Escamillo on short notice in the Boston Grand Opera's opening night performance of Carmen, called from the audience to substitute for Alexander Sved. Mr. Ladoff has a repertoire of over 50 roles, including Mephistopheles, Wotan and Sparafucile and is frequently called upon to sing at short notice.

Before entering the service, Mr. Ladoff was a member of the Chicago Opera. He has conducted opera and chorus, and for a year and a half was choir director at the Cottage Grove Presbyterian Church of Des Moines, Ia.

ROBERT LADOFF

RADIO, TELEVISION:

By William Taylor, *Radio Editor*

PERCY FAITH DIRECTING A REHEARSAL of the Carnation Contented Hour, (NBC, Mons., 10:00 to 10:30 P.M., EST). (NBC Photo.)

Concerning Percy Faith and Carnation Contented Hour

When a show can remain on the air for fourteen consecutive years, you can bet your bottom dollar, that it definitely possesses something in the way of entertainment value. Dial-turners throughout the country have become steady customers each week, a rather remarkable feat, particularly on Monday evenings, when there is plenty of high calibre competition vibrating the air-waves. But the Carnation Contented Hour (NBC, Mons., 10:00 to 10:30 p.m., EST) has achieved this enviable record.

Even more to its credit, when it began its 15th year on the air-waves on Jan. 7, originating from its new home in New York, it blossomed out with a sparkling new program format that made its radio following sit up and take notice. Prior to this broadcast the show had been air-waved from the NBC Chicago studios, since its debut on Jan. 4, 1932.

The only talent retained from the old program set-up was the conductor, Percy Faith, and his 35-piece orchestra. This was not surprising, because when Faith took over the musical direction of the show in 1940, he brought new ideas and vitality in programming. These undoubtedly played no small part in gradually shaping up the series to its present form, which features popular and semi-classical music with guest stars each week, who had won acclaim in the more popular fields, such as Alfred Drake, original star of Oklahoma, and Larry Adler, harmonica virtuoso, starred on the initial airing of the new streamlined Contented Hour.

Programming, no matter how original, is one thing, and to interpret it into colorful and vibrant life is quite another. But Faith has all the qualifications. Besides his distinct talent and flair as a conductor, he has a rich musical background, with years of experience, and these factors have resulted in the fine job he is doing today.

At the age of 11, his first professional job was playing the piano for the silent movies in Toronto, Canada, where he was born; at 15 he made his debut as a concert pianist, and at 18 he was writing musical arrangements for prominent band leaders. In 1928 he made his debut in radio, forming a team called Faith and Hope. Faith, naturally, supplied the music and "Hope" the comedy.

In 1933, Faith was signed as staff conductor, arranger and pianist for the Canadian Broadcasting Corporation. During his seven years with CBC he wrote and arranged important dramatic programs and conducted popular programs.

His first appearance as permanent Canadian Contented conductor was on Sept. 2, 1940. During the previous summer he had appeared on the series three times as guest conductor, following the death of Joseph Pasternack. A pretty comprehensive record for a young man of 38!

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Faith has black hair, brown eyes, and is of medium height and an expert boxer. He is fond of hockey, fishing and skiing, and heads for the Northern wilds for his vacations. He loves outdoor life, Beethoven, Ravel and Delius, and utterly detests musical snobs and women in slacks. He likes hillbilly cartoons, and his favorite song is Smoke Gets In Your Eyes. Besides collecting first editions, he dabbles in photography, and writes music furiously *sans* as many sartorial furnishings as he can!

Faith builds his show plus artists on a basis of familiarity, and he always seeks to program the music that the man on the street knows and likes to hear. At all times he keeps the original feeling of the composition foremost.

"In programming," he said, "I must think of my listeners and not myself, as well as the type of artist soloing. There must be contrast. Building a program is of utmost importance, and a most important phase is known as 'pacing.' For instance, there must be contrasting slow or fast numbers. Of course, two slow numbers can be used side by side, provided one of them has a 'pulse' or contrasting beat."

Faith brought out the fact that radio listeners today have been educated to appreciate popular tunes because of large orchestras, and that arrangements have played an important part in adapting the concert idiom to popular radio fare. He also emphasized that the calibre of the musicians has improved. In music today, particularly in radio, they must be able to perform both popular works and the classics with equal facility, an assignment which takes a lot more musicianship than was formerly demanded.

"There has been some wonderful American music composed in the past ten years," he said. "But I believe if you want to hear symphonic music you should go to the concert hall and not mix it with popular music programs."

The proof that his theories are right, as far as the Carnation Contented Hour is concerned, is the deluge of fan mail he receives, not only from youngsters but adults as well!

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Erich Kleiber Directs the First of Four GM Concerts

Erich Kleiber, Viennese-born conductor, made his first appearance on the General Motors Symphony program on Feb. 17, directing the first concert-broadcast of a four-week tenure. For his initial program, Mr. Kleiber offered as a curtain-raiser Mozart's Overture to The Marriage of Figaro, and the second half of the program was devoted to the major presentation of the afternoon, Beethoven's Symphony No. 6.

Mr. Kleiber's reading of Mozart was laudatory in many respects, although in treatment somewhat on the heavy side. However, he got in his stride with the Beethoven and gave an eloquent and brilliant performance of the "Pastoral," which he directed with complete authority and an economy of gesture.

The appreciative audience in NBC's Studio 8-H at Radio City was aroused to an understandable enthusiasm, and gave both Mr. Kleiber and the NBC Orchestra a well merited ovation.

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Stradivari Orchestra Again on the Air

Always to the fore in serious music programs, the American Broadcasting Company is to be congratulated in bringing back to the air-waves on Feb. 24 the Stradivari Orchestra, conducted by Paul Lavalle (WJZ-ABC, Suns., 12:30 to 1:00 p.m., EST). Sponsored by Prince Matchabelli Inc., the perfume creators, the ensemble is the only one of its kind in radio, and has won well-merited distinction for superlative programs, composed of familiar and lighter music.

The series made its initial broadcast on Oct. 17, 1943, via the NBC networks; then in April, 1945, switched to CBS, where it remained until Dec. 23. The 15-piece ensemble is unusual, since the entire violin section is made up of genuine Stradivari instruments with an over-all value of $300,000.

Lavalle creates all the arrangements used on the program. He makes sure that the violins carry several harmonic lines, instead of playing in unison, so that the individual tone quality and characteristic timbre of each instrument reach the listener unimpaired. Members of the orchestra are all top-ranking musicians who have performed with leading symphonic organizations.

Lavalle presented as soloists on the inaugural broadcast via WJZ, Feb. 24, Nino Ventura, tenor, Jacques Gasselin, violinist, and William Lincer, first violist of the New York Philharmonic-Symphony, in a program of well-known numbers in new settings.

If you have never tuned-in on this series, be sure to do so, for it is musical entertainment far above the average.

CBS Luncheon Honors Memory of Bartók

In tribute to the late Béla Bartók, and in honor of the first performance of the composer's Third Piano Concerto by the Philadelphia Orchestra, Friday afternoon, Feb. 8, repeated in the ensemble's broadcast, Saturday evening, via station WCAV, the Columbia Broadcasting System gave a luncheon, on the previous Tuesday, in the Flamingo Room of the Waldorf-Astoria.

Yehudi Menuhin, violinist, who was soloist in the Philadelphia Orchestra's recent performance of the Bartók Violin Concerto at Carnegie Hall, Feb. 26; Gyorgy Sandor, pianist, who was soloist on the broadcast of the Philadelphia premiere of the Third Piano Concerto; and Tibor Serly, violist, were guests of honor. Also present were Harl McDonald, composer and manager of the Philadelphia Orchestra; James Fassett, Director of Serious Music Programs for CBS, and a close associate of Bartók, and Halmy Kresa, of the Irving Berlin Music Company, an old friend of the distinguished composer.

Margaret O'Connell, of CBS, who presided at the luncheon, introduced the guests of honor, as well as Mr. McDonald and Mr. Fassett. In an interesting talk, Mr. Serly told of his last conversation with Bartók, which took place during the composer's fatal illness. This was his last conversation with anyone, Mr. Serly said. In it Bartók spoke almost entirely of his new work with the bed strewn with manuscripts, and small pieces of paper with a little music on each. These it was the composer's habit to gather up and put together, like the pieces of a jig-saw puzzle. On the night of their conversation, Mr. Serly said, Bartók was working feverishly to complete the Piano Concerto.

Kresa showed colored motion pictures of the composer, taken at the birthday party given for him three years ago. They are the only motion pictures of Bartók in existence.

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Lyn Murray to Teach Radio Choral Technique

A new course has recently been organized at the Juilliard School in New York by Lyn Murray for the purpose of teaching radio choral technique. The graduates of the course will have an opportunity to appear on network commercial shows, which for those who qualify will be an excellent chance to get on the air-waves. Many successful singers in radio today evolved from the choral groups. A group of choristers is also undergoing training by Murray for a concert tour which will include college appearances. This contingent will feature the Lyn Murray Singers, Norman Cordon of the Metropolitan Opera, and Pete Seeger, folksong singer and banjoist.

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Sgt. Eugene List's recent appearance on NBC's Harvest of Stars program brought him telegram from film producer Andrew Stone, which resulted in a contract to appear in forthcoming movie. The soldier-pianist returns as guest April 14, then leaves for Hollywood.

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NEWS AND REVIEWS

"Radio Wants New Talent!"

"The individual who wants a career in radio," said Bob Novak, 28-year-old Director of Programs, Talent, and Program Development, for the Mutual Broadcasting System, "should always remember one fact. Despite the stories he hears about this 'crowded' medium, he should keep abreast of the times and prepare scientifically for the future. The radio industry *must* keep constantly aware of new talent possibilities, with an eye toward building for the future. Radio networks, whether admittedly or not, *want* new talent. They are just as anxious to acquire and develop it as the talent involved is hopeful of 'getting a break.'

"Only one factor should be paramount in an individual's attempt to determine whether or not he should come to the big city, with a view to breaking into network radio. Has he proven conclusively to others and, more important, to himself, that he is prepared to meet the challenge that the medium presents? If so, the worst thing he can do, so far as his personal satisfaction and progress is concerned, is to remain in the hinterlands, becoming more and more remorseful with each passing day about his lack of good fortune.

"New York, like Chicago and Hollywood, is a normal melting pot for talent. Although there are a considerable number of people yet 'undiscovered' in remote sections of the country, sooner or later the road they take will inevitably lead to one of these three centers. If they are equipped with the talent necessary to see them through, there should be no reservations about meeting those trials which are part of the game.

"In many cases there will be numerous disappointments and temporary setbacks. But the satisfaction ultimately derived from the struggle will not only justify the individual's efforts; it will do more for his spiritual and realistic appraisal of the values of his art than any other experience he could ever hope to know. Briefly then, it adds up to this: *if there is a basic talent, come hell or high water, get out and do something about it. Face the future with confidence and determination and let the talent be the invisible little motor to propel you along the road to your destination!*

"Of course, there's a natural resistance and inertia in many radio stations and advertising agencies to be overcome, because of the great number of people attempting to crash the gates. But, as always, quality will outlive quantity, and those individuals that have the will eventually attain the recognition they seek."

Extensive talent files, extraordinarily complete, are kept by the Mutual network, which are added to every day.

"Here, at Mutual," said Novak, "we have a group consisting of myself, my assistant, a script writer, and a production manager, who develop, create, mould and refine all program ideas. At all times we are constantly alert for new ideas and shaping them for broadcasting. There is a constant awareness of new personalities, and the seeking of new radio talent. When we find potential talent, it is examined by everyone in the group."

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Bob Novak, although young in years, knows whereof he speaks. He has packed plenty of varied experience into his life, all shaping up to the highly specialized work he is now doing. When he finally reached the point where he was convinced that his future was in radio, he went through a long, hard struggle without any mitigating glamor, which he calls the "bread and potato" period.

In the early days there were times when he worked for nothing, and many jobs only paid an infinitesimal stipend. But he was armed with a deep determination to make good, and his subsequent career is a vivid example that persistence, plus faith, can break through brick walls. The angle he selected to gain a toe-hold in radio was writing scripts; but it was over a year before he sold the first one to the Gang Busters program.

Actually Novak came into radio through music, for as a boy he had a burning ambition to be a concert pianist. This trend was not surprising, since his father, Joseph Novak, has lived in the midst of music for 34 years, as chief scenic artist at the Metropolitan Opera. Novak was raised and educated in Coylesville, N. J., and at 17 had organized a dance band, besides winning a Juilliard school scholarship while he was in High School. From taking part in school dramatics he was bitten hard by the acting bug, and merited another scholarship awarded by the Alviene Theatre School.

While he was studying at dramatic school, his family moved to New York. He needed money and a job to continue, so he became assistant to his father at the "Met" as a paint boy! Mixing colors, cleaning paint pots, and warming up glue, was hardly inspiring work. Novak hated it.

It all ended suddenly one day, when from the fly floor, four flights above the "Met" stage, he let drop a sponge, soggy with paint, plop on his father's pate, who was standing just below. He was summarily fired, because his aim was so accurate! He could never convince his father it was an accident.

TALENT BEING "WEIGHED."
Bob Novak, Mutual's Director of Talent and Program Development, discusses an audition record with his assistant, Idella Grindley. (Harold Stein Photo.)

Novak's career has been not only most varied, but a highly colorful one, from the time he got his first job as announcer and producer on a Quiz show via WEVD; then he served as writer and producer on many other shows, until finally in 1940, he went with Young and Rubicam, the advertising agency. In the last-named position he was so successful in writing scripts with various shows, that in 1942 he was made assistant producer for three major radio programs, and then became a full-fledged producer of The March of Time, and Manhattan at Midnight.

In 1943 he left Young and Rubicam to direct the Radio Campaign for the Greater New York Fund, which was the most successful of any drive. After a short time as radio director of the National Concert and Artists Corporation he went to the Mutual network as Commercial Program Editor, and shortly afterward assumed his present position.

RADIO NOTEBOOK

PHIL SPITALNY recently signed a 2-year contract with the Vogue Recording Co. of Detroit for his All-Girl Orchestra, The Hour of Charm. Previously he has recorded solely for Columbia Records. . . . First performance of BERNARD WAGENAAR'S Violin Concerto with ROBERT GROSS, soloist, B/C via CBS's Invitation to Music program, Feb. 13. . . . ERNESTO LECUONA of Siboney and Malagueña fame, directed world premiere of his new work, Aragonesa, Feb. 14, over Mutual's Treasure Hour of Song. . . . ROBERT BAGAR, music critic of N. Y. World-Telegram, was lone male guest defending masculine point of view on WOR-Mutual's Leave It To the Girls, Feb. 16.

Premiere performance via WQXR, Feb. 16, of Jacques De Menasco's work, Sonatina No. 3 with composer at the piano. . . . ROBERT GOLDSAND in really superb pianistic performance when he guested on Ford Sunday Evening Hour over WJZ, Feb. 17. . . . First radio performance of Songs of Separation by WILLIAM GRANT STILL B/C via WJZ's Concert Time program, Feb. 19, with HERTA GLAZ soloing. . . . Five new songs by late Jerome Kern composed for coming movie, Centennial Summer, sung by JAMES MELTON and ANNAMARY DICKEY on CBS's Star Theatre, Feb. 24. . . . JOHN HAUSSERMANN'S Concerto for Voice and Orchestra programmed on Philadelphia Orchestra B/C, Mar. 2, with MARGOT REBEIL soloist. . . . CBS's all-Negro choir, WINGS OVER JORDON, resumes B/C, Mar. 3, after year's absence. Group spent 10 months entertaining GI's all over Europe. . . .

Beginning Mar. 1, WJZ-ABC will launch month's series of special programs to aid RED CROSS DRIVE, highlighted by opening address by President Truman.

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THE DANCE

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

It was an especially enthusiastic audience that attended the opening program of the Ballet Russe de Monte Carlo at the City Center on Feb. 17. The enthusiasm was carried to a point where the applause and conversation just about drowned out the music, and at times the dancers were performing to an obbligato of chatter. Three ballets were seen: Les Sylphides, Baiser de la Fee, and Gaité Parisienne. For Baiser de la Fee, Stravinsky himself conducted, and was greeted on his initial appearance in the pit by a burst of applause that set all the instruments resonating.

Unfortunately for all concerned, the performances were not of the best. The orchestra was consistently bad throughout the evening, for one thing, and some of the soloists were not in the mood.

Les Sylphides was given a treatment that seldom rose above mere competence. Krassovska seemed unsure of herself, and her line was jerky. Perhaps that was due to the fact that at short notice she was called upon to dance all of Julia Horvath's solos, in addition to her own. Ruthanna Boris and Leon Danielian has developed into a superb technician, with a smoother style than was evidenced previously. Others in the cast were Marie-Jeanne, Maria Tallchief and the corps de ballet. Ivan Boutnikoff conducted; his curious choice of tempos did not help to integrate the performance.

Stravinsky's Baiser de la Fee

Baiser de la Fee has its moments, which largely involve individual exploits by the solo dancers. Otherwise it is labored and not a little silly; there is a duet between the bride and groom, she waving a blunderbuss wildly around, that had some of the less reverent in the audience gasping with suppressed laughter. The large cast included Tallchief, Danilova, Marie-Jeanne, Franklin, Boris, and Goddard.

Individually, some of the dances were exciting, abounding in virtuosity, and giving the soloist every opportunity to prove his or her mettle. Tallchief was really distinguished in her performance as the fairy, as was Franklin in his part as the groom. Danilova remains an old favorite, and whatever her technical lapses, she still has the ability to capture the essence of any role she undertakes. In the third tableau, Marie-Jeanne brought down the house with the especially difficult and complicated steps allotted to her. Stravinsky strove valiantly to get better results from the orchestra, but with little success.

The performance of Gaité Parisienne was a more lively affair, with Danielian setting the pace. The role of the Peruvian fits him perfectly, and he finds it unnecessary to rely upon too much clowning and makeup for applause. The cast was a familiar one, with Danilova, Franklin, Goddard, Magallanes, Deign and Tallchief in the leading parts, and Balaban in the pit.

CBS Television Shows

The four CBS dance shows presented during February were highly varied in personalities as well as styles of dances. The first, on Feb. 1, was Atty van den Berg, in a dance sketch called Dance Portfolio. Sections of the show were very good, the opening and closing especially; the connecting bridges between the dances were not as smooth as they might have been and the changes in music were much too sharp and abrupt.

Feb. 8 brought the Valerie Bettis show, Three's A Crowd, a choreographic sketch in which Miss Bettis was assisted by Duncan Noble, Virginia Miller and Orin Hill. This was probably one of the best integrated and smoothest running dance shows that has been seen. The set, a water front and bridge scene by James McNaughton, established just the right mood and atmosphere for the piece. The choreography and camera work were in complete accord, and the final result was both brilliant and good, broad entertainment. Miss Bettis has a definite flair in creating for television and should make every effort to continue work in that medium.

The third show of the month, A Tropical Review, by Katherine Dunham and her dancers, which we were not able to cover, was received most enthusiastically, and the final program of the month, Choreotones, by Pauline Koner and Kitty Doner, will have to be reviewed in the next issue because of an early deadline. All of the presentations were directed by Paul Belanger.

London Ballet Season

The Sadlers Wells company, with Margot Fonteyn and Robert Helpmann in featured roles, recently presented the first night of ballet at the Royal Opera House, Covent Garden. (The opera house had been converted into a popular dance hall during the last six and a half years.) The ballet, which was Tchaikovsky's Sleeping Beauty, marked the first social event resembling anything like the brilliance of pre-war London. The performance was attended by the entire Royal Family, the Prime Minister and many other Cabinet Ministers.

Dance Notes

Rosario and Antonio's second appearance at Carnegie Hall will be on Mar. 3, when they will have returned from their first trans-continental concert tour. With a new company of Spanish dancers and musicians, a program ranging from classical and folk dances to gypsy song and dance numbers will be offered. In addition to Rosario and Antonio the concert unit consists of three other dancers—Sinda Iberia, Pastora Ruiz and Carmen Lopez—the musical director and pianist, Silvio Masciarelli and the guitarist Gironimo Villarino. . . .

When Angna Enters' 12th successive New York exhibition opened on Feb. 25 a new medium in her artistic endeavors was presented, in the form of sculpture. The figures, in terra cotta, are characters from "The Theatre of Angna Enters." Also included are first paintings, several of which are related to a ballet project suggested by Proust's works. These were made at MGM Studios while she was adapting her autobiographical Silly Girl for the film company. Following appearances in New York, Miss Enters' current tour will be brought to a close with her ninth return to the Los Angeles Philharmonic Auditorium on Apr. 23. . . .

During February, Hadassah appeared as guest artist with Juana of La Meri's company at the Ethnologic Dance Theater, and La Meri and her company presented several performances of Swan Lake coupled with a group of divertistments including Voodoo Moon from the Caribbean Impressions Suite, and Hymns and Spirituals. . . . Charles Weidman and his company gave a performance at the Brooklyn Academy of Music on Feb. 19. Assisting Mr. Weidman were Nadine Gae, as guest artist, Peter Hamilton, Albert Manny, Paul Wilson, Peter Harris, Molly Davenport, Ann Dunbar, Saida Gerrard, Betty Osgood, and Barbara Thomas. Freda Miller was the pianist. . . . Teresita Osta and her brother Emilio, gave a recital of Spanish dances and piano music at the MacMillian Theater, Columbia University, on Feb. 26. . . .

Rozzino, the flamenco dancer, opened at the Samovar in Montreal on Feb. 14 for an extended engagement. . . . The Perry-Mansfield Theatre Workshop and School of the Dance at Steamboat Springs, Colo., opens its annual summer session on July 3 and the course extends to Aug. 28. On the faculty are Charlotte Perry, Portia Mansfield, Emerson Burke, Lt. Lowell Whiteman, U.S.-N.R., Harriette Anne Gray, Fritzie Moore, Drusa Wilker, Alma Salley, Ann Downs, Louise Ronneback, Walter Poyntz, Margaret Blackford, Barney Brown and, as guest instructor, Louis Horst. . . . When Ballet Theater returns to New York this spring, it will have as its new conductor, the 26-year-old Robert Zeller, a protégè of Pierre Monteux. . . .

JOSEPHINE PRIMICE, Haitian singer and dancer, engaged by Columbia Concerts as assisting artist to Josh White, Negro minstrel, who will go on a long concert tour next winter. (Photo by Alfredo Valente.)

Manhattan Concert Calendar

(CH, Carnegie Hall; CCH, Carnegie Chamber Hall; TH, Town Hall; TiH, New York Times Hall; SH, Steinway Hall; M, morning; A, afternoon; E, evening.)

March 1. Philharmonic-Symphony, Rodzinski conducting, Artur Schnabel, pianist, soloist, CH, A; Dusolina Giannini, soprano, CH, E; Etelle Lorenne, soprano, TH, E.

March. 2. Philharmonic-Symphony, Rodzinski conducting, Marisa Regules, pianist, soloist, CH, E; Carmelina Delfin, pianist, TH. A; Eddie Condon, jazz. TH, 5:30 p.m.; Richard Dyer-Bennet, ballads, TH, 11:15 p.m.

March 3. Philharmonic-Symphony, Rodzinski conducting, Artur Schnabel, pianist, soloist, CH, A; Rosario, Antonio & Co., dancers, CH, E; Lotte Lehmann, soprano, TH, A; New Friends of Music (Budapest Quartet, Benar Heifetz, cellist), TH, 5:30 p.m.; American Ballad Singers, TH, E; Molly Picon, singer-comedienne, TiH, A; Ernst Bacon, composer, presented by Syracuse University, TiH, E.

March 4. Vladimir Horowitz, pianist, CH, E; Edison Harris, tenor, TH, E.

March 5. Erica Morini, violinist, CH, E; Marion Grudeff, pianist, TH, E.

March 6. Ksenia Prochorowa, pianist, CH, E; Josef Wagner, pianist, TH, E.

March 7. Philharmonic-Symphony, Bruno Walter conducting, Bach B Minor Mass—soloists, Nadine Conner, Margaret Harshaw, William Hain, Mack Harrell, Wellington Ezekiel, Lorenzo Alvary, Westminster Choir, Junior Choir of St. Margaret's Church, CH, E; Robert Whitney, pianist, TiH, E.

March 8. Philharmonic-Symphony, Bruno Walter conducting Bach B Minor Mass—soloists, Nadine Conner, Margaret Harshaw, William Hain, Mack Harrell, Wellington Ezekiel, Lorenzo Alvary, Westminster Choir, Junior Choir of St. Margaret's Church, CH, A; Lily Pons, soprano, CH, E; Edmund Kurtz, cellist, TH, E.

March 9. Philharmonic-Symphony Young People's Concert, Rudolph Ganz conducting, Grace Sutherland, violinist, soloist, CH. M; Adele Marcus, pianist, TH, A; Paul Nero, hot fiddle virtuoso, TH, 5:30 p.m.

March 10. Philharmonic-Symphony, Bruno Walter conducting, John Corigliano, violinist, and William Lincer, violist, soloists, CH, A; Alexander Brailowsky, pianist, CH, E; Povla Frijsh, assisted by Henri Deering, TH, A; Olyve P. Hopkins, song recital, TH, 5:30 p.m.; Lys Bert, soprano, TH, E; Myrtle Day, soprano, TiH, A.

March 11. Marisa Regules, pianist, CH, E; Giuseppe De Luca, baritone, TH, E; Arlie Furman, violinist, TiH, E.

March 12. Rachmaninoff Fund benefit concert, CH, E; Samuel Dushkin, violinist, TH, E.

March 13. Boston Symphony, CH, E; Bernard Kundell, violinist, TH, E.

March 14. Philharmonic-Symphony, Bruno Walter conducting, CH, E; Bernhard Weiser, pianist, TH, E.

March 15. Philharmonic-Symphony, Bruno Walter conducting, CH, A; Louis Kaufman, violinist, TH, E.

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BOSTON: From Britain More Scores

By JULES WOLFFERS

BOSTON.—It took the last concert of Sir Adrian Boult's three-week stay here as Boston Symphony guest to bring out in full the gifted conductor's solid merit. When he opened the 15th pair of regular programs with Tintagel by Arnold Bax, it was soon obvious that the players were in better form tonally than in the previous two events. The first hearing at these concerts of the Bax disclosed a charming and nostalgically romantic piece whose contours were gently and finely drawn by the conductor. This most certainly is what the movie fans call "mood" music: it snares the imagination with silken threads, persuasive if somewhat tenuous.

Mozart's cheerful, assertive "Prague" Symphony was just the right thing to come after the Bax. Here Sir Adrian's use of a sharply reduced orchestra for the early classicists proved itself. With an apparent simplicity that almost offhandedly disguised a discerning artistry, he gave us a clean, clear and sparkling Mozart which the orchestra realized with exquisite tone and excellent ensemble.

The climax of the series was undoubtedly the overwhelming impression created by a monumental performance of The Planets, by Gustav Holst. The remarkable work, so rarely heard here, is tremendous enough in itself but when it receives as superb treatment as conductor and orchestra gave it, its effect is literally stunning. Except under its regular conductor, the orchestra never sounded better. The work of concertmaster Richard Burgin was notable—in the solo violin passages he achieved pure perfection of tone. Sir Adrian bade farewell amidst an ovation which he again generously shared with all sections of the orchestra.

Little mention has been made this season in these columns of the useful and progressive work being done here in the Boston Symphony Youth Concerts by Wheeler Beckett. This by no means underestimates the value of these programs, which undoubtedly are having their effect. At one of the recent programs, Mr. Beckett gave his capacity audience the Franck Symphony, Debussy's Afternoon of a Faun, and Enesco's First Roumanian Rhapsody.

Among the recitalists, Martial Singher appeared on the fine Boston Morning Musicale series at the Hotel Statler, which benefit the Boston School of Occupational Therapy. The baritone was in excellent voice as he ranged through an interesting list with the locally omnipresent Paul Ulanowsky.

At Jordan Hall an unusual combination of joint baritone and organ program brought Dr. James R. Houghton, of the Boston University faculty, and Richard W. Ellsasser. Dr. Houghton's performances were marked by sincerity and conviction which, particularly in the Brahms Vier Ernste Gesänge, made a deep impression. The 19-year-old Ellsasser displays surprising perfection in every department of organ playing. To his bold interpretations he brings both manual and pedal dexterity of the highest order. The large audience was enthusiastic.

National Music League To Hold Auditions

The National Music League, cooperative management bureau which offers young artists an opportunity to earn their concert management, holds auditions the week of March 25. Application blanks and full information may be obtained at 130 W. 56th St., New York 19, until March 15.

Publishers Plan New Home

Carl Fischer, Inc., Purchases Site

Walter S. Fischer, president of Carl Fischer, Inc., has announced the acquisition by the company of the five-story Chalif Building at 165 West 57th Street, across the street from Carnegie Hall. This new acquisition will house the Carl Fischer Retail Store, now at 119 West 57th Street, as soon as extensive alterations are completed, probably this fall.

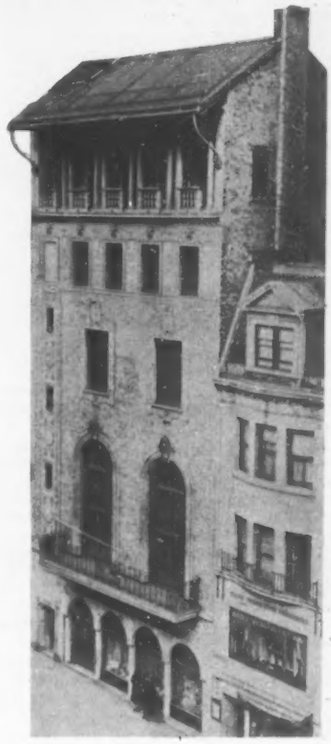
Executive offices and the trade department are now in the 12-story building at Cooper Square, adjoining the site where the company was founded in 1872. This will continue to serve as headquarters for the actual production of sheet music and musical literature, the company's chief business for 74 years. The Publication Department as well as some of the executive offices will be moved from Cooper Square to the newly acquired building on 57th St. when the retail store is moved.

Educational Department Planned

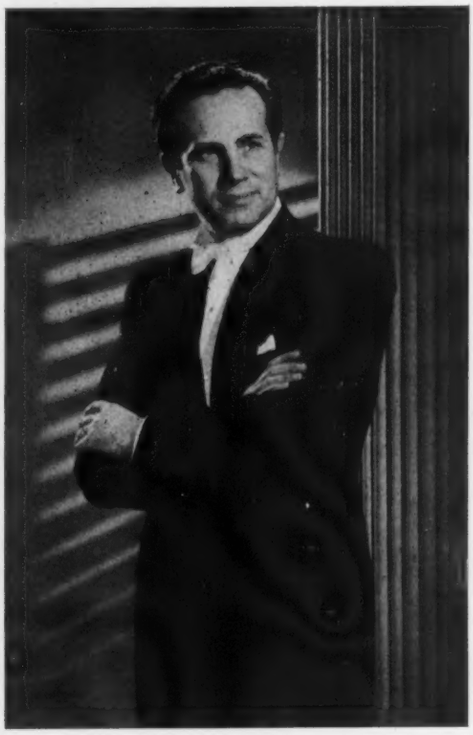
The new quarters are equipped with a sizeable concert hall known for its excellent acoustics, which will be used extensively in promoting the company's vital interest in performed music.

The retail store will occupy the first and second floors and the lower level. The first floor will have a complete sheet music and musical literature department as well as a record department, equipped with many private listening booths. The second floor will be devoted to a complete line of pianos, radios, record players, etc.

The lower level will offer something unique in the way of music merchandising: an educational department equipped with display racks and tables so that the student and teacher may browse and select music and books of interest. It will also have a number of studios for their convenience.



NEW 57th STREET HEADQUARTERS OF CARL FISCHER, INC.



Antal Dorati
Musical Director

Dallas Symphony Orchestra

An Important Addition to the Ranks of Major Symphony Orchestras

HIGHLIGHTS of the 1945-46 season . . . . recording debut with RCA-Victor in the Bartok violin concerto with Yehudi Menuhin . . . . Beethoven festival including all nine symphonies . . . . excerpts from Boris Godounov with Alexander Kipnis . . . . first American performance of Symphonic Fragment from Die Frau ohne Schatten by Richard Strauss . . . . concert performance of the entire first act of Die Walkuere . . . . Igor Stravinsky, guest conductor . . . . world premiere of George Antheil's Over the Plains.

Dallas Symphony Orchestra — — Fair Park Auditorium — — Dallas 10, Texas

METROPOLITAN OPERA: Otello Returns

The first crashing orchestra chords and the sudden parting of the curtains on a scene of storm, violent waves and choral unrest established the main theme of Otello in the return of this major work to the Metropolitan roster, at Saturday's matinee of Feb. 23. With the entrance of Otello and Desdemona the tumult and rage subsided into mellifluous, warm, and delicately flowing phrases of the secondary theme. Interwoven with masterly skill the two widely differing tonal subjects were sustained throughout a performance that registered with telling effect.

George Szell, conducting, wrung from orchestra and ensemble every possible phase of emotional intensity and magnificent sound, running the gamut surely from the acrid gaiety of fluent dance tune to the splendid peaks of climatic drama.

Torsten Ralf, new Swedish tenor, singing the title role for the first time here, was at his brilliant best and in characterization and appearance a tragic, passionate figure. Except for an occasional oversung and "woolly" top tone, his voice retained beauty of quality and was finely expressive of the tortured Moor. Leonard Warren, in full command of the varied resources of his excellent voice, portrayed a crafty and strong, rather than subtle Iago. His use of "pause" in gesture to emphasize a point of action or a final cadence added dramatic impact.

A poignantly lovely Desdemona, beautifully gowned and with a voice of shimmering, pearly quality was depicted by Stella Roman. The role seems especially *simpatica* for this soprano, and she realized all the potential tenderness and warmth, both vocally and histronically.

The remainder of the cast appeared equally well chosen for their respective parts. Alessio de Paolis sang a pleasing Cassio; Anthony Marlowe was a handsome Roderigo; Nicola Moscona as Lodovico, Kenneth Schon as Montano, Wellington Ezekiel, as the Herald, carried through their assignments in picturesque style. Martha Lipton, although inaudible through most of the vocal work, was in bearing a graceful and elegant Emilia.

The performance as a whole was one of the outstanding events of the present season, and its reception by the audience was correspondingly fervid. M. C.

Quartararo as Micaela

The Feb. 7 performance of Carmen at the Metropolitan introduced a new Micaela in the person of Fiorenza Quartararo. She had appeared in the role previously, but at a special performance at which none of the critical fraternity were supposed to be present. Apparently she was nervous, and did not really warm up until her entry in the third act, where her aria received the biggest single ovation of the evening. Her voice then was steady and well placed, with a wide, even range throughout. At present it tends to lack color and resonance, but the raw material is there to be developed. The rest of the cast was familiar, consisting of Lily Djanel as Carmen, Raoul Jobin as Don Jose, Robert Merrill as Escamillo, and Lorenzo Alvary as Zuniga. Other singers were Thelma Votipka, Lucielle Browning, George Cehanovsky, Alessio de Paolis, and John Baker. Wilfred Pelletier was the conductor. M. R.

The double bill of Il Tabarro and Don Pasquale was repeated again on Feb. 8. In the former opera, Alexander Sved was the prepetrator of the *crime passionel*, giving a powerful dramatic portrayal and singing with tonal finesse. Others in both casts were the same as in earlier performances. D. B.

CELEBRATING THE SIGNING OF HIS CONTRACT with ARA (American Recording Artists), John Garris, tenor of the Metropolitan Opera (second from left) lunches with Alfred H. Morton, President of National Concert and Artists Corporation, Theodora Lynch, soprano, and Richard Morros of ARA. The first album of semi-classical songs by Mr. Garris will be released by ARA in March. (Photo by Art Weissman.)

Puccini's Tosca, with Grace Moore glamorizing the familiar role, was the Saturday matinee offering, Jan Peerce took the part of Mario for the first time this season, and brought his fine voice to a telling exposition. Lawrence Tibbett was a darkly villainous Scarpia, and Cesare Sodero presided in the pit. M. S.

Ralf as Walther

The performance of Die Meistersinger von Nuernberg at the Metropolitan Opera on Feb. 10 again was under the inspired leadership of George Szell. The leading parts were cast with Eleanor Steber as the beautifully singing Eva, Kerstin Thorborg as Magdalena, Joel Berglund, who confirmed the good impression made when he first took over the part of Hans Sachs, Gerhard Pechner, a superb Beckmesser, John Garris as a convincing David, and Emanuel List as the dignified Pogner.

A first hearing, at least as far as the "Met" goes, was Torsten Ralf as Walther Stolzing. He sang the part with all the freshness and musical aplomb which had already distinguished his first appearance here as Lohengrin. Histrionically he was the country squire asked for by the Wagnerian description of this character, robust and youthful, not too polished but natural and simple. Together with the other ensemble and the splendidly singing chorus, the evening was another triumph for this delectable opera. H. W. L.

Goetterdaemmerung Impresses

The performance of Wagner's Goetterdaemmerung at the Metropolitan Opera House on Feb. 11 turned out to be one of the most impressive delineations of this grandiose work heard there in many seasons. The decisive imprint on the performance was given by George Szell's exciting reading of the score, which left no detail unearthed. The whole ensemble on stage seemed to be under his spell and, since the cast was in best vocal condition, the evening was a moving experience.

Lauritz Melchior as Siegfried has not been heard to better advantage during this season and Helen Traubel as Bruennhilde never rose higher than in her towering concluding narrative. Alexander Kipnis as the sinister Hagen gave his part all the necessary demonaic power, and his duet with Alberich (expressively sung by Walter Olitzki) impressed deeply. Herbert Janssen and Astrid Varnay superb as Gunther and Gutrune, respectively, Kerstin Thorborg as a noble Waltraute; and in other parts Thelma Votipka, Lucielle Browning, Herta Glaz, Margaret Harshaw, Martha Lipton, Irene Jessner, Anthony Marlowe, and William Hargrave completed the outstanding ensemble. The chorus, under Kurt Adler, sounded inspired and precise. Lothar Wallerstein had made some changes in the stage direction, which seemed advantageous. A sold-out house greeted the performance with an ovation. H. W. L.

Mona Paulee appeared for the first time as Niklausse in Tales of Hoffmann at the Metropolitan, on Feb. 13, giving a warm-voiced version of the role. The cast was otherwise the same as at its recent revival, with Wilfred Pelletier again leading an inspiring performance.

The second performance of Tristan and Isolde on Feb. 14 had the same cast as its seasonal premiere, except that Norman Cordon returned as King Marke and John Garris was the Shepherd. The evening was one of vocal beauty, with Fritz Busch a potent conductor. B. D.

Benzell Sings First Marcelline

On Feb. 15, Beethoven's Fidelio was repeated at the Metropolitan with a cast familiar except for the first appearance of Mimi Benzell as Marcelline. Miss Benzell sang the role with intriguing charm, and her portrayal from both a visual and histrionic standpoint, was exceptionally well achieved. Others in the cast were: Regina Resnik, as Leonore; Arthur Carron, as Florestan; Lorenzo Alvary, as Rocco; John Garris, as Jaquino, and Mr. Hawkins, Mr. Darcy and Mr. D'Angelo in the remaining roles. W. T.

(*Continued on page 26*)

"Miss Windsor is a new star on the American scene." *Lexington (Ky.) Herald, Sept. 1945*

"Possessor of a voice of prodigious volume. Miss Windsor was vocally on top of all those songs which showcase the range and talent of a soprano." *Dallas (Tex.) Morning News, Feb. 9, 1946*

"Evidenced an unusual mastery of dynamics." *The Phoenix, Indianapolis, Ind., Oct. 1945*

"One of the greatest voice ranges for one of her years." *Rome (N. Y.) Sentinel, Sept. 1945*

"Exciting voice, youth and charm." *Nashua (N. H.) Telegraph, 1945*

"Her singing boasts expert musicianship." *The Sentinel, Parkersburg, W. Va., Oct. 1945*

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N. Y. Concerts

(*Continued from page 8*)

for Children). Also programmed were Beethoven's Sonata in A, the Schumann Fantasiestuecke, Op. 73, Hindemith's Variations on A Frog Went A-Courting, and pieces by Sibelius and Saint-Saens. Beethoven's Sonata though perhaps his most popular work in the form, is not especially interesting as chamber music. The three Schumann pieces breathe the very spirit of romanticism, all are more gratefully written for the cello and have a brilliant piano part.

Piatigorsky was in good form. He is essentially a virtuoso with a big sweep. The bowing was remarkably sure, the tone was warm and sang out, and the intonation was generally accurate. His own Paganini variations provide for all conceivable virtuosic cello effects, and of course, brought down the house. Ralph Berkowitz accompanied in unobtrusive fashion. H. C. S.

Clara Lang, Soprano, Heard

Clara Lang, soprano, was heard in recital at Town Hall, Feb. 4. The singer, not unfamiliar to concert audiences, displayed musicianship and sincerity of purpose in a finely chosen program that ranged from the modern Italian through Schumann and Hugo Wolf lieder and some of the best of the French school to an unusual final group of contemporary American and German compositions headed Songs for Children. The latter demanded all the assets of artistry required in the larger song forms. While not in best vocal estate, Miss Lang offered material of definite program interest. She was accompanied by Helen Baerwald. M. C.

Hubert in Martinu Sonata

The program of Marcel Hubert's recital at Town Hall on Feb. 5 was climaxed by the performance of the Cello and Piano Sonata No. 2 by Bohuslaw Martinu. Together with Arpad Sandor, his sensitive assistant at the piano, he evoked great beauty from this impressive work of one of the leading contemporary musicians. The neo-romantic, impressionistic atmosphere is most evident in the second movement, a *Largo*. The program opened with a well-balanced reading of Tartini's Adagio, followed by Bréval's Suite Ancienne, in which Hubert charmed with his warmth of tone and finesse of nuances. Schumann's Phantasiestuecke were set forth in the right romantic spirit by both partners. In Debussy's Sonata, Hubert showed himself master of the style of his famous compatriot. Tonal beauty and musicianship prevailed rather than sheer virtuosity (shown in the Intermezzo from Goyescas by Granados-Cassado, Le petit Ane blanc by Ibert-Marcéchal, Gavotte by Prokofieff-Kinney, Rondo by Mozart-Stutchewsky). Hubert granted many encores to his appreciative audience. H. W. L.

Jan Cherniavsky's Recital

The annual New York recital of Jan Cherniavsky, in Town Hall, Feb. 6, found that pianist discoursing the classics and a few moderns. He began with Mozart's Fantasie in C minor, done with thoughtful approach and rather leisurely pace, its technical requirements met with mellowed command of tradition. In the early Beethoven Sonata in C major, op. 2, No. 3, Mr. Cherniavsky was most effective in the introspective, noble mood of the Adagio, where his playing was that of a piano poet of high gifts. Elsewhere his tempi were sometimes on the fast side, with percussive treatment. The Schumann Symphonic Etudes were begun broadly and impressively; though several variations were hurried through, the artist summoned his powers in achieving a strong climax. The pianist in the latter half played four preludes by Shostakovich, The Village by the Stream and The Pillow Dance of Polivinkin, and three Chopin works, plus encores. The audience was enthusiastic. R. M. K.

Heifetz Triumphs

Storms of applause greeted Jascha Heifetz after his only recital of the season in Carnegie Hall on Feb. 6; a capacity audience which threatened to overflow the stage was captivated by the artist's brilliant virtuosity, yet his technique never becomes an end in itself. Bach's E major partita for unaccompanied violin was played with crystalline clarity and the pure Bach style. Glazounoff's Concerto, given its first performance by Auer 40 years ago this month, showed his virtuosity in the cadenza but also the entire gamut of lyric expression. Pleasing to the ear was the interpretation of the Sonata by the Irish composer Howard Ferguson, somewhat in the romantic style of Franck and Lekeu. The final group consisted of transcriptions by Heifetz, Debussy's La Chevelure, Poulenc's Presto, Rachmaninoff's Daisies and Oriental Sketch, and Castelnuovo-Tedesco's arrangement of Figaro's aria from Rossini's Barber. Emanuel Bay gave excellent support at the piano. H. F. K.

Arrau, Stravinsky, Szigeti

For the Pension Fund of the Philharmonic-Symphony, Joseph Szigeti, Claudio Arrau and Igor Stravinsky contributed their services in a concert at Carnegie Hall on Feb. 8. The program juxtaposed two piano-violin sonatas of Beethoven with two works by Stravinsky, his Duo Concertante for violin and piano, with the composer and Szigeti as participants, and Stravinsky's Serenade in A for piano, played by Arrau. Both Stravinsky compositions roused great enthusiasm. Szigeti, the devoted protagonist of contemporary music, excelled as the interpreter of Stravinsky's lucid and distinctive score. With the closing Dithyrambe, combining Stravinsky's exquisite mastery of contrapuntal writing with great melodic sweep, composer and interpreter scored, so that a repeat of the last two movements was requested. His Serenade in A as interpreted by the amazing Arrau also proved to be music taking the audience by storm. Composer and interpreter had to acknowledge the ovations over and over. Szigeti and Arrau reaffirmed the convincing power of their artistic collaboration. Beethoven's Sonatas in G major and A major (Kreutzer) were its objects. H. W. L.

Debuts with Little Symphony

Three orchestral debuts featured the New York Little Symphony's concert at Carnegie Chamber Hall on Feb. 8, with the orchestra under its conductor, Joseph Barone. The young American artists were Josefine Bocchetta, contralto; Thomas Richner, pianist; and Tom Scott, composer. Miss Bocchetta displayed rich tones and artistic restraint in Brahms and Respighi numbers, and arias by Verdi and Tchaikovsky. The Mozart concerto No. 20 in D Minor was the vehicle for Mr. Richner, whose gifts are already familiar through several Town Hall recitals. He played with breadth and the limpid style the work requires. His own composition, Augmen-cata, was added to the program. From the Sacred Harp was Mr. Scott's work, well constructed, rather dark as to color, altogether an interesting and cogent score. Mr. Barone opened the evening conducting the Bach Komm', Suesser Tod. D. B.

Ethel Elfenbein at Piano

Ethel Elfenbein, in piano recital at Town Hall on Feb. 8, gave a program selected with fine taste and rendered with intelligence and dexterity. A group of English pieces of the Elizabethan Period (William Byrd, Orlando Gibbons, Giles Farnaby, Martin Peerson and John Bull) was done with delightful grace and delicacy, faithful to the archaic spirit of the works, as was the Mozart A minor Sonata (K. 310). Debussy's Soirée dans Grénade had the proper dark color and his Jardins sous la Pluie was "right as rain." Of Ernest Bloch's Poems of the Sea, Chanty was particularly successful. In the Schubert A major Sonata some of the *fortes* lacked tonal beauty, but the feeling was there, while tone and message combined to make the final group, all Chopin, a real delight. T. P.

John Grant Sings MS. Work

John Grant, baritone, was introduced to Town Hall on Feb. 9 (afternoon), singing numbers by Peri and Buononcini, old English songs, a Lieder group by Brahms, Schumann and Wolf, the Vision Fugitive aria from Massenet's Herodiade, a Russian bracket by Borodine, Rachmaninoff, and Rubinstein, and an assortment in English including the first performance of William Adamson's I Dream'd You Slept and Vance Campbell's Wooden Ships (in MS.). A full, finely timbred voice was revealed by the recitalist, promising an impressive degree of artistry when superficial faults of production are corrected. He had the able assistance of Stuart Ross at the piano. D. B.

Ruth Geiger's Pianism

A meticulous and artistic pianist, Ruth Geiger, gave a Town Hall recital on Feb. 9. In a program of Mozart, Beethoven, Schumann and Ravel, Miss Geiger pleased a large audience with her discerning performances. Obviously a perfectionist, she has polished her interpretations to a high luster, so much so that they are at times over-refined. Her most rewarding presentation was the Mozart Sonata in D (K. 311), although the Beethoven offering (Sonata in A, op. 101) was a close second, notable for thoughtful, clear and searching projection. D. B.

Monica Mais in Florid Airs

The New York debut of Monica Mais at Town Hall, Feb. 10, introduced an unusually promising young coloratura to concert audiences. The voice is not large but has a delightful crystalline quality, extended upper range and a considerable degree of accurate agility. Further attention to acquiring adequate control of breath for long-spun phrases, sustained tones and especially for a clearer trill would make the performance of the singer outstanding. Some of the interest-

(*Continued on page 20*)

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CITY CENTER OPERA, NEW YORK

"Daniel Duno's singing of the prologue was the best moment in the entire production, and both his acting and his singing were the high points in the performance."
"The New York Times"—New York

"Certainly the most moving singing and sincere acting of the evening is contributed by Daniel Duno, as Valentin."
"Daily Mirror"—New York

"Duno is a torrent of a young, strong and fresh voice. It is a delight to hear singing like that. . . . His brilliant vocal organ has very few rivals nowadays.
"El Universal"—México, D. F.

"Possessing one of the most extraordinary vocal organs that we have ever heard, he sang the 'Cavatina' excellently. He continues faithfully the best traditions of 'Figaro' that we have seen, including many a glorious baritone of the past."
"Novedades"—México, D. F.

"Duno has a beautiful voice, much personality and a great temperament."
"Diario da Noite"—San Paulo

"Daniel Duno sang brilliantly, with art and temperament."
"A Manha"—Rio de Janeiro

"He is a many-sided artist, with a well educated, voluminous voice of pleasant timbre as well as excellent acting abilities." "A Gazeta"—Rio de Janeiro

"Daniel Duno interpreted a colossal Buffoon. . . . His scene is imposing and he gets to the very heart of his audience."
"La Tribuna"—San José, C. R.

"The superb concert of Daniel Duno was an invaluable present to all who like beautiful music. He is the artist of the new epoch of honesty and artistic culture."
"Nuestro Diario"—Guatemala

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LONDON: Ballet Opening, Concerts

LONDON.—For the first time in nearly seven years the Royal Opera House Covent Garden, opened as a theatre on Feb. 20. A ballet season by the Sadler's Wells Ballet Company.

The opening work was The Sleeping Beauty, with new *décor* by Oliver Messel. The role of the Princess is danced on alternate nights by Margot Fonteyne and Pamela May. Frederick Ashton's first new work at Covent Garden will be a ballet to Franck's Variations Symphoniques, with decorations by Sophie Fedorovitch. Robert Helpmann's new ballet will also be seen in the first few weeks; it has music by Arthur Bliss and decorations by Roger Furse. Later in the year another new ballet by Ashton and a new work by Ninette de Valois will be seen; both these ballets will be to original scores.

It augurs well for the new régime at Covent Garden that its first company should be one whose dancers and choreographers are British, whose productions are largely designed by our artists, and many of whose scores are contributed by our composers. Secondly, to prepare an Opera company largely British in personnel, of a quality in any way worthy of the singing traditions of Covent Garden, takes time. It is therefore too early to talk at length on the prospects of opera given by a resident company.

Other things may be said: while foreigners will not be excluded from the company, British artists will be given first chance; that the operas will be given in English; that every encouragement will be given to our own composers; and that the Covent Garden Opera Trust will on its own behalf and on behalf of opera in England combine with other authorities to set up a first-class school of training for this art.

Though the two companies—opera and ballet—which will make Covent Garden their headquarters will be British, or largely so, there is no intention to exclude representation of other nations. It is hoped from time to time to welcome companies from abroad.

Foreign Companies to Visit

Negotiations are well ahead to bring a season of French opera from Paris in March and April, and a company from the Royal Opera of Stockholm in June. Neither of these arrangements was complete, when this was written, but negotiations with the French are sufficiently far ahead to say that if the season takes place the company from the Opera will be heard in Le Roi d'Ys and Ariane et Barbe-Bleue, and the company from the Opéra Comique in Pelléas et Mélisande, Mireille, and in Espagnole and Fauré's Masques et Bergamesques.

Prices will be reasonable; for example, the top price for Opera will be just over the top price for the West End theatres, and the bottom price will be as low as 2/- or 2/6 (50c to 65c). It is quite likely that even the gallery of Covent Garden will be bookable, although there is already one letter protesting against this possibility from a gentleman who says that the friendships made in a Covent Garden queue are among the most important of one's life!

Leasing Managements

The arrangements which have made this reopening of Covent Garden possible are interesting. The expenses of running the Opera House are underwritten by Messrs. Boosey & Hawkes, who hold the lease. Messrs. Boosey & Hawkes will license the theatre to the Covent Garden Opera Trust, who will be responsible for the resident companies, and for invitations to foreign companies.

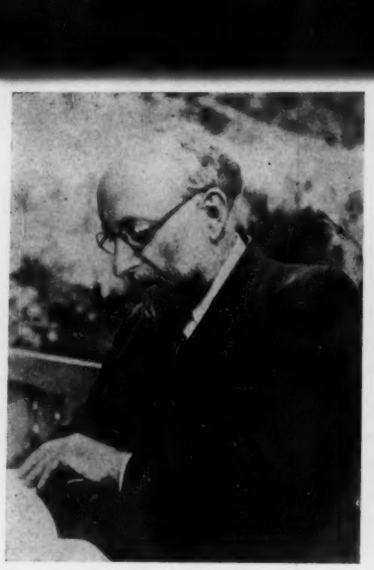
If Messrs. Boosey & Hawkes, as leaseholders, make any profits, they will hand them over to the Trust. The latter will be aided financially by the Arts Council of Great Britain and from private sources.

In still another way the reopening of Covent Garden owes much to another remarkable instance of cooperation. The Ballet has worked under the Governors of Sadler's Wells, who have agreed to pass the company over to the Covent Garden Opera Trust for an initial period of four years. In the meantime, the Ballet School will remain under the guidance of the Governors of Sadler's Wells, who early in the spring will sponsor a new Ballet Company at Sadler's Wells Theatre. Miss de Valois is Director of the ballet at Covent Garden, the new company at the Wells, and also of the Ballet School.

Bomb Damage Negligible

By great good fortune, the Royal Opera House received no more than superficial bomb damage, and the carpets and fittings, which remained in store throughout the war while the theatre was being used as a dance hall, are in remarkably good condition. A limited amount of freshening up of the paintwork has been undertaken, but it is necessarily very limited, because the entire resources of the building and decoration industries in this country are concentrated in the elementary task of putting roofs over peoples' heads.

From the enthusiasm and helpfulness which is being shown by everyone concerned, from the janitor to the top-ranking artists, it may be judged that the bringing back to life of this singularly beautiful theatre will respond to an emotional need felt by the English people at the present time, and particularly by Londoners, to prove that we have got something more to show than merely bomb craters.



ERNEST ANSERMET
at his home in Geneva. Mr. Ansermet, founder and conductor of L'Orchestre de la Suisse Romande, will make a limited number of guest appearance in the United States during 1946-7. He recently conducted in Paris, The Hague and Brussels, and is leading the London Philharmonic Orchestra in a guest engagement of 10 concerts.

By HUGH LIVERSIDGE

LONDON.—A Royal Philharmonic Society concert gave us the London Symphony conducted by Constant Lambert. At the opening of the Benvenuto Cellini overture by Berlioz, the audience, like well drilled sheep, stood up by force of habit, imagining that the National Anthem was about to be played. After it had subsided into its seats, the work continued on its way.

Lambert's own Aubade Heroique, which has been reviewed previously in these columns, confirmed its previous good impression. After such a tasteful offering the empty inanities of the Liszt Piano Concerto smote our eardrums like puerile prattle. A pity to see a virtuosos pianist like Louis Kentner wasted on such a hackneyed work. Debussy's Images has fared much better than on this occasion and, in any event, the Liszt had put us out of sympathy with Debussy's finer spun and conceived opus.

Fistoulari and Moiseiwitsch

At the Albert Hall, Fistoulari conducted the New London orchestra. His reading of Brahms' "Tragic" overture was admirable but the orchestral playing was not. The orchestra played much better under Fistoulari than under most other conductors, but nothing can disguise the weaknesses in the brass and strings. The same applied to Brahms' Second Symphony. Fistoulari did everything except play their instruments for the members of the orchestra.

In between, Moiseiwitsch had given his familiar reading of Beethoven's Third Concerto. Fistoulari and Moiseiwitsch made a good team and since the demands upon the orchestra are not so heavy as in the Brahms works matters went somewhat better.

Ansermet in Visit

Ernest Ansermet, noted Swiss conductor, led the London Philharmonic orchestra at one of a Stoll theatre series. He gave a vital rendering of Elgar's Introduction and Allegro for strings, but one which might cause a few dyed-in-the wool Elgarians to lift their eyebrows.

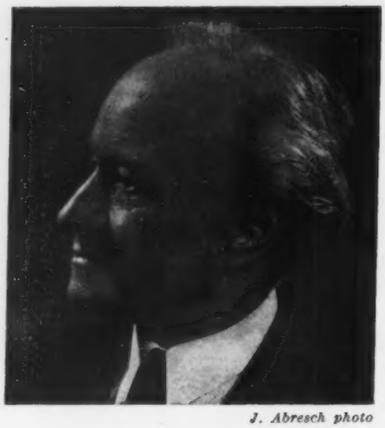
The really important item of the session was Martinu's First Symphony, which received its first London performance. The Martinu symphony demonstrates that it is possible to be modern without being cacophonous. It sustains our interest throughout its four movements. The use of the piano as an instrument of the orchestra is skillfully achieved, subtly emphasizing a rhythm here, or enriching the orchestral texture there. The only criticism I have—and it is slight—is that, broadly speaking, the similarity of rhythm throughout each movement rather constricts its range. But, this small criticism apart, an abiding impression remains of an artistic work conceived by a sensitive composer. Ansermet gave a first class performance and demonstrated once again that he is a conscientious musician. The tone and general texture of the London Philharmonic were excellent throughout. One now derives the same pleasure in listening to it as one used to do to the finest exponents of *bel canto*.

"Flu" Affects Audiences

Unfortunately the hall was only half full. I overheard Mr. Borsdorf, concert director of the orchestra, remark: "That people will not turn out to hear the good stuff!" I am the last to defend our British concert-going public, but in this case Mr. Borsdorf did it an injustice. One reason that many people do not attend concerts at this time of year is because they are confined to the house with influenza or similar ailments. And after all, on this occasion, were not the sacred Elgar and a Beethoven concerto, with Denis Mathews as soloist, included in the program?

Dr. KNOCH

ERNST



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OPERA PREMIERE PLANNED

JULIA SMITH
(at the piano), composer of the opera The Stranger of Manzano, with John William Rogers, librettist, and (standing) Mary McCormic, producer of the opera, and Dr. Wilfred C. Bain, director of the School of Music of NTSC.

North Texas State College will present the opera workship group in Dallas on May 1 at McFarlin Auditorium in two operas, The Stranger of Manzano, by Julia Smith, a former student at the college, and There and Back, by Paul Hindemith. Miss Smith is the author of Cynthia Parker, an opera which had its premiere at the college in 1939. The libretto for the opera, written by John William Rogers, book editor of the Daily Times Herald, is taken from a New Mexico legend.

Rehearsals have already begun under Mary McCormic, producer, and Dr. Bain, director. Four principals will be selected in the near future, according to Miss McCormic, instructor of the opera workshop, who will name them, following try-outs. Three second parts will also be chosen for The Stranger of Manzano, and six leads for the Hindemith opera. For The Stranger of Manzano, three ballet numbers, under the direction of Dr. Donnie Cotteral of the physical education department, will feature 16 men and women members of the Modern Dance club. Sets will be designed and executed by Carl Compton of the art faculty and members of the art classes at the college. Masks for the ballet numbers will also be designed by the art department. The a cappella choir, directed by Dr. Bain, will form the nucleus of the chorus for both operas, and musicians from the college will form the orchestra. Mexican dances for The Stranger of Manzano are based on the folk tunes El Jarabe (Courtship Dance), Valse—La Batella (The Battle), and La Virgen y Las Fieras (The Virgin and the Beasts).

Apollo Choir Offers Scholarships

Coleman Cooper, founder and director of the Apollo Boys' Choir, announces the annual boarding scholarships for talented boy singers with unchanged voices. Two scholarships are available; one of $700 will cover a boy's room, board, school tuition, music lessons, and camp fees for one year; the other of $350 must be matched by an equal sum from parents or friends. Any boy between the ages of 9 and 14 is eligible. Previous musical training is desirable but not essential. Applicants should communicate at once with the Apollo Choir School, 6957 Lakeshore Drive, Dallas 14, Tex. In order that the two winners be ready for the spring concert tour, which will cover 17 states, they should be prepared to begin their residence in the choir school no later than March 15.

Tanglewood Scholarship For Cuban Composer

The American Steel Corporation of Cuba and the American Tropical Products Corporation of Cuba will sponsor a scholarship in advanced composition this summer at the Berkshire Music Center, Tanglewood, Mass., for a Cuban composer under 30. The scholarship includes transportation to and from Cuba, room and board during the July 1-August 10, session, and admission to all concerts, lectures and general activities, including nine concerts of the Boston Symphony Berkshire Festival.

In Havana a preliminary committee, including Jose Ardevol, composer, critic, and conductor of the Havana Chamber Orchestra; Maria Munoz de Quevedo, conductor of the Havana Choral Society, and Dr. Diego Bonilla, director of the Havana Municipal Conservatory, will examine manuscripts sent to the offices of the American companies at 304 Havana Street, Havana, by March 15. The final selections will be sent to a New York committee designated by the Cuban-American Music Group. The winning Cuban composer will be notified by May 15.

ELIZABETH KABOOLIAN,
soprano, who recently made her debut at Town Hall, will sing at a rally in Richmond, Va., with John Roy Carlson, author, and Gov. Tuck of Virginia among the speakers. Another of Miss Kaboolian's appearances is in Boston.

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N. Y. Concerts

(*Continued from page 17*)

ing numbers presented were an aria from Idomeneo, by Mozart, the Proch Theme and Variations, the seldom sung Ophelia Scene from Hamlet by Thomas, and the Laughing Song from Manon Lescaut by Auber. Other French songs, a group of Hugo Wolf, Russian and English selections completed the list. Frank Chatterton was the accompanist for Miss Mais. M. C.

Lehmann Sings for New Friends

The New Friends of Music in their concert on Feb. 10 extended to their members the privilege of listening to an afternoon of Lieder by Schubert and Brahms, including the latter's Ziegeunerlieder, sung by Lotte Lehmann. Assisted by Paul Ulanowsky she again created the uncomparable almost magical atmosphere which gives each of her songs its completeness and uniqueness. H. W. L.

Edith Montlack in Alexandrov Sonata

A piano recital by Edith Montlack was the Times Hall event of Feb. 10 (afternoon). The artist brought a brilliant, voluminous tone, occasionally marred by over-pedalling, and a well developed musical sense to a program including the Gluck-Saint-Saens Caprice on the Airs de Ballet from Alceste, Brahms' Variations and Fugue on a Theme by Handel, a Chopin group, the Sonata No. 7, op. 42 of Alexandrov, and compositions of Feinberg and Gliere. D. B.

Greenhouse, Cellist, Scores

Bernard Greenhouse, cellist, who gave his debut recital at Town Hall on Feb. 11, is an artist to be watched. An unusual program showed his musical taste. His performance stamped him as a player of gifts. His tone, though not large, is mellow and expressive, his phrasing and bowing musical and his digital dexterity reliable. Opening with Bach's Sonata in G minor, originally for viola da gamba, he proceeded to give the first performance of Lehman Engel's Sonata. The work, dedicated to Mr. Greenhouse, was written when he and Engel served together in the Navy. It speaks a contemporary idiom. The Concerto in A minor by Vieuxtemps gave the cellist ample opportunity to show his technical efficiency, and Greenhouse made good use of them. Four shorter pieces by Hindemith, Braga, Nero and Davidoff were followed by many encores, requested by an appreciative audience. H. W. L.

Mikhail Sheyne's Recital

Mikhail Sheyne, in piano recital at Town Hall on Feb. 13, gave a rather conventional program but made a stirring, almost tempestuous night of it. His Beethoven E major Sonata, Opus 109, was clanging iron. Four Chopin Ballades were also masterly, if sometimes lacking the finer nuances; the A flat major, Opus 47, very brilliantly done, was by far the best. W. Schebalin C major Sonatina, Opus 12; two Scriabin Etudes, Opus 42 (one of them very turbulent, indeed); two Rachmaninoff Etudes Tableaux, Opus 33, with the E flat minor very vigorous, almost military; and Three Preludes by the same composer, Opus 32, a Niagara of music, made the concluding group with Liapounow's Lesghinka, a volcanic dance. The artist's power, daring and beauty of tone and concept were responsible for a program of imposing magnitude. T. P.

Zavadsky in Piano List

Vassily Zavadsky, in a piano recital at Carnegie Hall on Feb. 15, achieved and sustained a triumphant effect throughout. Liszt, Beethoven and Chopin were the first three giants to be heard, played in a gigantic manner, particularly the last two. Rachmaninoff was represented by two "big" selections, the G minor Barcarolle, Opus 10, No. 3, and G sharp minor Prelude, Opus 32, No. 12. The program ended with Liszt's St. Francis Preaching to the Birds, done majestically, and his E major Polonaise, made into an epic of force. The recital was listened to by a large audience of cosmopolitan character, enthusiastic in its applause. T. P.

Gold and Fizdale Make 2-Piano Bow

The two-piano team of Arthur Gold and Robert Fizdale in a Town Hall recital on Feb. 15 featured contemporary music. A filled hall greeted their work with genuine enthusiasm. The technical quality of playing, the tastefulness of their program put the Messrs. Gold and Fizdale in the first row of our two-piano ensembles. A Dance by John Cage resembled the color of an Indonesian gamelang orchestra, only more delicate, precious and tender. A welcome acquaintance also was Paul Bowles' Sonata (first presentation in New York). Especially the slow movement has a charming quality of restraint, the last one featuring percussive effects and exciting rhythms. Another Sonata (first hearing) was by Alexei Haieff. The composer, in the footsteps of Stravinsky, has given the pianists grateful material, but it is too long and not varied enough to hold the listener's attention throughout. Opening with a Duetto in F major by J. C. Bach, the program offered also three Morceaux on Forme de Poire by Satie, a characteristic opus of the French impressionist, Stravinsky's Sonata (1944), three effective excerpts from Second Avenue Waltzes by Vittorio Rieti, and Five Inventions by Virgil Thomson, arranged for two pianos by Gold and Fizdale. H. W. L.

Chajes' Works Performed

An evening of compositions, by Julius Chajes was offered at Town Hall Feb. 17, showing the versatility of the composer, who has written effective material for almost every medium. The Schola Cantorum, under its conductor Hugh Ross—with Ruth de W. Kenworthy, soprano, Mary Gayle Kalt, contralto, Robert Pierce, tenor, George Headley, bass, as soloists—performed two choral works, the 142nd Psalm and a Cantata, "Zion, Rise and Shine." George William Volkel at the organ, accompanied the effective readings of these works, which showed Chajes as skilled in contrapuntal writing and an expert in choral setting. A first performance of his Sonata in A major for violin and piano presented Michael Rosenker with the composer at the piano, an interesting contribution to violin repertoire.

Of five songs which followed, sung with great insight and feeling for their particular style by Marguerite Kozenn, Adarim, a Palestinian Shepherd Song, was acclaimed so much that it had to be repeated. A Palestinian Suite for clarinet, string quartet and piano, played by Simeon Bellison, Jacques Margolies, Louis Fishzohn, David Katz, Karl Stern and the composer, was another offering which used similar stylistic elements. So did the Palestinian Dance, in which Mr. Chajes excelled as a first rate pianist. This number also had to be repeated. H. W. L.

New Friends in Brahms

The all-Brahms program of the New Friends of Music, at Town Hall on Feb. 17, brought some rarely heard musical pearls for the usual capacity audience. Dorothy Ornest, soprano, Nancy Fishburn, alto, Richard Manning, tenor, and Hugh Thompson, baritone, blended their voices in the Liebeslieder Waltzes, op. 52, and the Neue Liebeslieder Waltzes, op. 65, performed with rich expression and a feeling for the charming character of these songs. Erich Itor Kahn and Konrad Wolff gave the excellent four-hand piano accompaniment. Members of the Budapest String Quartet (Josef Roisman, violin, Boris Kroyt, viola, and Mischa Schneider, cello) were joined by Ray Lev, piano, in a brilliant interpretation of the joyful Piano Quartet in G minor, op. 25. The four artists reached a climax of warm expression in the Andante con moto movement. H. F. K.

Bach Circle Gives Rarities

The first American performance of J. C. Bach's Concerto in B-flat major for harpsichord and strings—variations on the Scottish folk-song, The Yellow-Haired Laddie—was played winningly by Yella Pessl, harpsichordist, and the Guilet Quartet, composed of Daniel Guilet, 1st violin; Jac Goroditzki, 2nd violin; Frank Brieff, viola; and Lucien LaPorte, cello, in the Bach Circle's second concert of this season at Town Hall, Feb. 18. Proficiency permeated the entire program, the members of the quartet appearing with Miss Pessl in J. S. Bach's Concerto in A major for harpsichord and strings, and Haydn's Trio in D minor, for harpsichord, violin and cello, and Miss Pessl soloing in the Toccata in D major by J. S. Bach, the Vivaldi-J. S. Bach Concerto in G minor, and Haydn's Sonata in B minor. Miss Pessl exhibited a particularly comprehensive understanding of the Haydn Sonata in her vigorous, confident execution of its rhythmic measures. A. L.

Bach Choir in B Minor Mass

The Bach Choir of Bethlehem, Pa., directed by Ifor Jones, returned to Carnegie Hall on Feb. 18 for the first time since 1920 and presented the first performance of Bach's B minor Mass by this organization outside its home city. A chorus of 200, supported by 49 players from the Philadelphia Orchestra and E. Power Biggs, organist, offered some of the most magnificent mass singing heard in this district. Soloists were Ruth Diehl, soprano; Lillian Knowles, contralto; Lucius Metz, tenor; Calvin Marsh, baritone; Edwin Steffe, bass-baritone. Despite a predominance of fortes, in sheer brilliance of tone, climactic crescendi and accuracy the great Choir is perhaps matchless.

In contrast, the soloists seemed held to a rather subdued line for so large an auditorium, but convincing sincerity and purposeful delivery distinguished the group. Especially commendable was the limpid clarity and precision of Miss Diehl's singing, matched in effectiveness by the warm tones and musicianly work of Mr. Metz, and the sumptuous quality of Miss Knowles' voice in her several solos. The Quoniam, with a marvellous horn obbligato, gave Mr. Steffe opportunity to display a resonant, rich bass voice. Mr. Marsh also exhibited assets of vocal appeal, a little lost by being too carefully directed across the podium. The generally fine playing of various solo instruments compensated for occasional raggedness in the orchestral ensemble. Especially admirable was the organ accompaniment of Mr. Biggs. M. C.

Arrau in Brilliant Program

Claudio Arrau, who gave his Carnegie Hall recital on Feb. 19, is one of the most exciting pianists who can dare and succeed with anything. This was proved in his playing of the Schumann Sonata, Op. 11, which requires much self-effacing effort to bring it to life and is not a piece with which to conquer an audience easily. But Arrau put it over with such convincing technical and musical finesse that this romantic masterpiece showed up to best advantage. Preceded by Bach's Chromatic Fantasy and Fugue, also read in a romantic spirit and followed by a group of Chopin (the Fantasie in F major and two Etudes were especially effective, bringing Arrau an extended ovation) the second half of the long bill was devoted to Debussy's Pour le piano, the Suite, Op. 14, by Bartók and the brilliant Caprice Italien by Poulenc. H. W. L.

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LATIN AMERICA: Rio Season Ends; Competitions

By CEICAO DE BARROS BARRETO

RIO DE JANIERO.—The music season in Rio is practically over now. Summer with its sunny, bright days and warm weather keeps concert-goers away from the halls, and people prefer to go to the mountains and beaches, or to the air-conditioned cinema.

Outdoor concerts are not yet a usual custom in Brazil, due particularly to the lack of adequate places for this kind of performance, and the heat, that makes all sorts of work hard in summer. However, in some places such as Petropolis, Minas, Sao Paulo, the musical activities do not altogether stop. In Sao Paulo a series of opera performances will be given under the direction of Edoardo Guarnieri. In Minas, the Symphonic Orchestra will give concerts, and in Petropolis (a town near Rio) the Cultura Artistica is planning concerts and recitals.

Closing the season in Rio, there was at the National School of Music the sixth and last concert of the series of Chamber Music of the Americas, and two recitals under the sponsorship of the Centro Roxy King and the Pro-Youth Association.

The chamber music concert offered works of Harrison Kerr, Van Vactor and J. H. Koellreuter. Performers were Guiséla Blank, soprano, Geni Marcondes Koellreuter, pianist, Jailoleno Santos, clarinetist, Koellreuter, flutist, and the Rio de Janiero String Quartet, composed of Henrique Niremberg and Ulrich Danneman, violinists, Amadeo Barbi, violist, and Mario Camericni, cellist. All the works had delectable performance, and the audience was very responsive.

Inah V. Lindenberg, young Brazilian soprano, in her recital under the auspices of the Centro Roxy King, gave numbers of Mozart, Gluck and Handel, two lieder of Schubert, a Rossini aria from Barbiere di Siviglia, and Brazilian songs. Miss Lindenberg has a fine voice of charm, quality and pliancy; her top notes are clear and of accurate intonation, although sometimes she uses too much vibrato. Werther Politano, pianist, was the efficient accompanist.

ROBERT and GABY CASADESUS in front of the auditorium in Havana, where the pianists gave recent recitals for the Sociedad Pro-Arte Musical.

At the Pro-Youth concert we heard the bass Jorge Bailly. His voice of wide range is easy and flexible. Both from the tonal and interpretative aspects he gave much pleasure in the delivery of his program. Particularly effective were Negro spirituals, sung with subtlety of nuance and luscious quality. Valdemar Navarro gave good pianistic support.

Symphonic Contests

The Council of Artistic Orientation in Sao Paulo is announcing a new musical contest for this year. The composition should be a concerto for piano and orchestra, based on original themes, although inspired in Brazilian rhythms and colours. Folk themes should not be used. The composers must be Brazilian citizens. The contest closes on June 30, 1946. The prize for the winning piece will be of $1,000.00. The winning composition will be performed in first hearing under the sponsorship of the Cultural Department of Sao Paulo. The usual royalties will be paid to the composer. The contest is entitled Premio Alexandre Levy, in memory of the late Alexandre Levy, Brazilian composer born in Sao Paulo and dead in 1892. Mr. Carlos Penteado de Rezende who last year organized the musical contest for an original symphony, whose winner was Camargo Guarnieri, is one of the sponsors of this new competition.

The municipality of Belo-Horizonte is announcing a contest for this year, concerning also a concerto for piano and orchestra. According to the suggestion given to that municipality, by Arthur Bosmans, the director of the Symphonic Orchestra of Belo-Horizonte, every year a contest for an orchestral work will be held at Belo-Horizonte, under the sponsorship of that municipality in collaboration with the Symphonic Orchestra of that town. The prize for the winning composition will be $500.

Arthur Bosmans, Belgian composer, formerly a pupil of Arthur Loewenstein and Désiré Dufauw, was the conductor of the Philharmonic Orchestra of Anvers, in Belgium, where he was also editor-in-chief of the Revue Musicale Belge. In 1933 one of his works, La Rue, won the Prix de Composition Symphonique César Franck. In 1944 Bosmans was called to direct the Symphonic Orchestra of Belo-Horizonte and since then he gave with this orchestra, series of concerts, some of them with the collaboration of soloists, and has sponsored several recitals of musicians from Brazil and other countries of the Americas. The Belo-Horizonte Symphonic Orchestra has also given concerts for workmen and for students.

MARIA DE P. DE CHRESTIA, Argentine soprano, specialist in French, German, Italian and Spanish songs from the 16th Century to the present, is now in New York as musical correspondent of El Hogar, a leading Argentine magazine. She has sung in Buenos Aires and toured widely, appearing in recital and with the Orchestra of the Colon Theatre under Juan Jose Castro, Celestino Piaggio, Argentinas Maldi, Pizzetti, Alfano, and broadcast over Radio Splendid, Radio el Mundo and other stations. (Photo by Andre.)

22 Musicians Fly to Havana For Stokowski Concert

Leaving by plane from New York for Havana, 22 musicians on Feb. 8 responded to a summons via radiophone from Leopold Stokowski, to Laszlo Halasz, director of the City Centre. The players had been recruited in less than two days and a special plane chartered, in order that two concerts on Feb. 12 and 16 could be given by Stokowski in the Cuban capital. According to somewhat unclear reports from that city, the available musicians there are all contracted to the Havana Philharmonic Orchestra. In addition to 21 players of the New York City Symphony, Giulio Gari, tenor, was in the party.

Krueger to Conduct in Europe

Karl Krueger, conductor of the Detroit Symphony, leaves New York on an Army plane March 20. He will conduct the GI Symphony Orchestra in Frankfort, March 22 (broadcast over NBC), March 26, 27, 28 he will be in Vienna conducting the Vienna Philharmonic, April 2 he is scheduled to conduct the Paris Conservatoire Orchestra and on April 5 the Helsinki Symphony. On April 9 he will lead the Royal Stockholm Symphony. He is scheduled to appear with the Royal Copenhagen Symphony on April 11 and the Royal Norwegian Symphony, April 15; April 27, 28, 29 he directs the Vienna Philharmonic again and has been invited to appear with the GI and Prague Symphonies in Prague on May 7 and 8. He will lead the Madrid Symphony on May 12 and leave for a South American tour from Lisbon via Pan American Airways on May 14. He has also been invited to conduct the London Philharmonic and Brussels Symphony.

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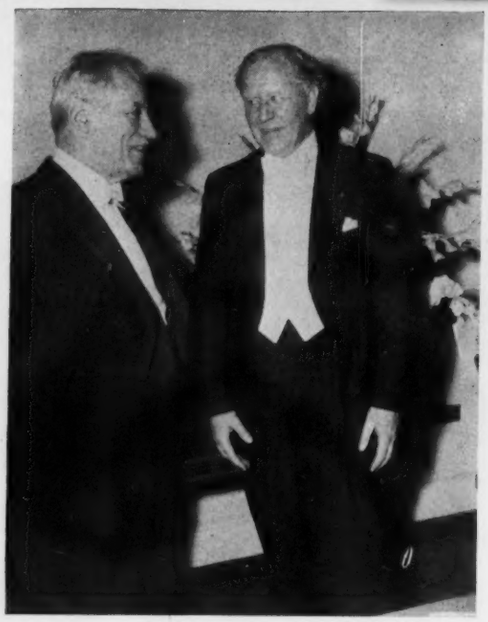
WASHINGTON

By JAMES G. DEANE

WASHINGTON. — Exciting musical fare was brought to the nation's capital by Koussevitzky's peerless Boston ensemble with a striking array of three symphonies—the Classical and new Fifth of Prokofieff and the second of Sibelius, played in a surpassing manner. Pity the score of unfortunates who clamored in vain to get into the hall!

Rudolf Serkin and the Philadelphia Orchestra stirred equal excitement with a dramatic interpretation of Schumann's Piano Concerto. The orchestra, on this eminently enjoyable program, was led by Ormandy in the colorful Diabolic Suite of Prokofieff-Byrns, Kodaly's Suite from Hary Janos and Leclair-Dubensky's Concerto Grosso.

The Baltimore Symphony, under Reginald Stewart, in the first of two concerts presented Helen Traubel as soloist. Several Bach items, Mendelssohn's Italian Symphony, and Strauss' Rosenkavalier Suite showed the excellence of the violins in this rejuvenated organization. The second featured the first appearance here by Menuhin in some time, in the Bruch G minor Concerto.



MARKING 15TH YEAR OF NATIONAL SYMPHONY ORCHESTRA, its conductor, Dr. Hans Kindler, right, and Fritz Kreisler, violinist, soloist for the anniversary concert, chat backstage at Constitution Hall in Washington, D. C. (Photo by Harris and Ewing.)

National Symphony and Segovia

Novelty of the National Symphony's season was the soloing of Andres Segovia, whose expert guitar captured the audience's imagination, but was somewhat swallowed up in oversize Constitution Hall. Encores demonstrated better than the Ponce Concerto, the versatility of artist and instrument.

Sir Ernest MacMillan, in an exchange of orchestras with Hans Kindler, following Kindler's recent appearance in Toronto, guest-conducted Schubert's Fifth Symphony, Benjamin's Overture to an Italian Comedy, three excerpts from Holst's Planets, and his own charming Sketches on French Canadian Airs for String Orchestra, cordially received. Arrau, in the Beethoven Fourth Concerto, gave his usual easy performance.

The first of two Federal Employes' concerts, led by Kindler, featured Baritone Glenn Darwin, a favorite with National Symphony audiences. Schoenberg's Verklaerte Nacht was the chief orchestral piece. Risé Stevens was heard on a program which offered Walter Piston's The Incredible Flutist and Alfven's Swedish Rhapsody.

Members of the orchestra collaborated with the Ballet Russe de Monte Carlo for two performances that on the basis of popular reception might well have been extended to many more.

Prokofieff Quartet Premiered

Lotte Lehmann's recital brought out an audience of her admirers whose high anticipations were amply rewarded. Mme. Lehmann was in fine voice and spirits, in a generous program of lieder, including the Schumann Frauenlieben und Leben. Sponsor was the Chamber Music Guild, which also presented, as part of its program "to aid young artists and living composers," a concert by the Guild String Quartet and Shirley Effenbach, pianist, at the Statler Hotel. Featured was the American premiere of Prokofieff's second quartet, sent here by the Beethoven Quartet of Moscow expressly for this performance. Members of the Guild ensemble were Mishel Piastro and Harold Kohon, violins; Leon Frengert, viola, and Isadore Gusikoff, cello. Miss Effenbach exhibited first-rate artistry in the Schumann Piano Quintet.

Beethoven at Library of Congress

Beethoven ruled at the Library of Congress for several weeks in a series of his works for piano and strings, presented by the Coolidge Foundation. Nikolai and Joanna Graudan in two recitals offered exquisite performances of his sonatas for cello and piano. Six trios were played by the Albeneri Trio, Alexander Schneider, violin; Benar Heifetz, cello, and Erich Itor Kahn, piano. The ten sonatas for violin and piano were done by Henri Temianka, violin, and Leonard Shure, piano. The usual capacity attendance marked all concerts, enthusiastically received.

Among many recitalists, Casadesus, Pinza, Melton, and Vivian Della Chiesa, the latter appearing at a benefit for the Goodwill Industries, scored notable success at Constitution Hall. Other programs were given by the Don Cossack Chorus, Jaroff conducting; and the National Lutheran Chorus, directed by R. E. Snesrud. Roland Hayes, tenor, appeared at Howard University.

Sunday evening concerts at the National Gallery of Art included a Mozart program by the Sinfonietta, under Richard Bales, featuring the Sinfonia Concertante with Jan Tomasow, violin, and George Wargo, viola, as soloists. Joseph Wagner's Quartet in C Minor received its first Washington performance by the Lener Quartet. Piano recitalists were Shura Dvorine, Helen McGraw, and Solveig Lunde.

Operas by the Philadelphia La Scala company were Carmen, with Bruna Castagna scoring in the title role; and Faust, including the Walpurgis Nacht scene, in which notable success was achieved by Dorothy Kirsten as Marguerite.

Kindler Patron of Delta Omicron

Dr. Hans Kindler, conductor of the National Symphony Orchestra of Washington, D. C., was recently initiated as a National Patron of Delta Omicron. The event, in celebration of Founders Day, was in Washington, with Eleanor Otis, former national vice-president, presiding in the absence of Mrs. Roy H. Boberg, national president. The Washington Alumnae Club closed the program with a musicale at the Arts Club.

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DETROIT Electra Thrills in Concert Form

By AUGUST MAEKELBERGHE

DETROIT.—The performance of Richard Strauss' Elektra in concert form by the Detroit Symphony and a group of Metropolitan Opera singers under Karl Krueger stirred more than ordinary interest. It was awaited in Detroit with mixed feelings. It was performed with great success and for the greater part received accordingly. The singing was, in the main, most impressive. The title role was done superbly by Marjorie Lawrence. Enid Szantho sang Clytaemnestra; Irene Jessner was Chrysothemis; Frederick Jagel, Aegisthus and Herbert Janssen, a fine Orestes.

Gingold Appears

Josef Gingold, popular concertmaster of the Detroit Symphony, was a later guest artist under Krueger's direction. He performed the taxing Beethoven Violin Concerto with a mastery which brought an ovation.

Krueger recently directed one of the most splendid performances this writer has ever heard of Richard Strauss' Death and Transfiguration. The orchestra has seldom risen to such heights. The rest of the evening was devoted to Tchaikovsky's Violin Concerto played by Joseph Fuchs with fine-spun artistry, skill and musicianship.

Speaking of fine performances, the Chicago Symphony under the direction of Désiré Defauw gave a virtuoso reading of Shostakovich's Fifth Symphony, Berlioz' Roman Carnaval and Debussy's Afternoon of a Faun here recently. The event marked the first Detroit engagement in 30 years of this organization. The crowd, slightly over 2,000, made up in enthusiasm what it lacked in number.

Light Opera Season Begun

An eagerly awaited event, was the opening of the annual ten-week series sponsored by the Detroit Civic Light Opera Association, which had closed its last two years with a profit. The season opened Feb. 5 at Masonic Temple with The Merry Widow. Wilma Spence in the title role scored a tremendous success. The cast also included George Britton as Prince Danilo, Morton Bowe as Jolidon and Ruby Mercer as Natalie. Others appearing were William Lynn, Melton Moore, Joseph Macauley, Muriel O'Malley, Victor Morley, and Richard Clemens. John McManus conducted. The repertoire for the balance of the season is to include, Anything Goes, The Great Waltz, Sweethearts Jubilee, Naughty Marietta, Rosalie, The Bat, Babes in Toyland, and Roberta.

JOHN GURNEY,
bass-baritone, appeared as Mephistopheles in Faust with the Miami Opera in four performances staged by Arturo di Filippi. (Photo by Apeda.)

Recitals, Opera, Ballet

Larry Adler, noted harmonica player, appeared at Music Hall with Paul Draper, dancer. Nicholas Kostrukoff led the 27 members of the Gen Platoff Don Cossack Chorus in its annual appearance at Masonic Temple. The Guilet Quartet, played its first Detroit concert at the Art Institute, sponsored by Pro Musica. There was keen interest in the fine performance of the artists—Daniel Guilet and Rabul Poliakine, violinists; Frank Brieff, violinist; and Lucien Kirsch, cellist.

Detroit was given opportunity recently to hear its favorite grand opera music at Music Hall in a program titled Opera for Everyone. Four opera singers heard were Marita Farell, Eleanor Knapp, Frederick Jagel and Richard Bonelli. The accompanist was Walter Hatchek. The same evening, at Masonic Temple, Alec Templeton crammed the large auditorium. He gave powerful performances of Beethoven's Appassionata and of his own Fantasia based on themes of Boris Godounov, and entertained his crowd with clever imitations.

Igor Youskevitch, recently released from the Navy, took his place among the members of Leonide Massine's Ballet Russe highlights in two appearances at Music Hall. Included in both performances were excerpts from classical and modern ballets, as well as several short works. With Massine and Youskevitch were Anna Istomina, Bettina Rosay, Helen Komarava, Yurek Lazovsky and Jean Guelis. Emil Kahn conducted the orchestra.

Tito Guizar brought his Pan-American Ensemble to Music Hall. The program included authentic music and dances of the Americas.

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Dell and Union Sign 1946 Agreement

PHILADELPHIA.—Robin Hood Dell Concerts, Inc., through Henry E. Gerstley, president, announces that a trade agreement has been signed between the Dell Management and Local 77, AFM. The new pact insures the musicians a weekly minimum wage of $90, the highest in the history of the summer series. The Dell's seventeenth season will open on June 24 and run for seven weeks. Dimitri Mitropoulos is again artistic director and will conduct most of the programs.

Beecham Leads Symphony Events in Miami

MIAMI, FLA.—The third regular concert of the University of Miami Symphony Orchestra, brought to Miami the most welcome combination of Sir Thomas Beecham and Lady Beecham as piano soloist. In a memorable performance of the seldom-heard Piano Concerto of Frederick Delius, Lady Beecham's superb musicianship accounted for a reading in sympathy with the moodiness and delicacy of the music. This concerto certainly deserves more hearings than has been its lot up to the present time. The ballet suite, The Great Elopement by Handel-Beecham, sparkled because of the inherent charm of the music itself and the fine arrangement by Sir Thomas. The overture to The Marriage of Figaro showed the reason for the conductor's reputation as an interpreter of Mozart. In Beethoven's Seventh Symphony the orchestra did not always seem to agree with its leader in the matter of tempi and dynamics, but Sir Thomas more than proved himself by his domination of the ensemble.

The Don Cossack Chorus, led by the diminutive Serge Jaroff appeared on two days under the sponsorship of the Miami Lions Club. Voices excellently blended and the fine dancers of the Cossacks provided a thrill for both those familiar with the chorus, and those who were seeing them for the first time.

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CHICAGO: Diversity of Fare

By ELSA BOROWSKI

CHICAGO.—Highlights in point of musical interest during the last fortnight were the first two concerts given in its exhibition room by the Newberry Library. Possessing, among other cultural treasures, one of the outstanding collections of music, books and periodicals on this art in the country, the Library is particularly rich in its store of manuscripts and early publications which, apart from being accessible to scholars for study, or occasionally exhibited in glass covered cases, has lain upon the shelves unheard by the public at large. With the assistance of various specialists in performance, a series of three concerts was arranged, which proposes to cover a span of 300 years, showing the development of certain new musical forms, from the comparatively rigid medieval tradition, up to and across the threshold of the classical period. The works selected from the collection were chosen—to quote Stanley Pargellis, librarian, in his foreword to the beautifully illustrated program book—"less for their scholarly interest, though that is great, than for their sheer beauty, and it is but simple justice to bring them back to life."

Rare Music of Past Heard

The first concert featured motets and madrigals of the 16th and early 17th centuries, with the assistance of the Renaissance Singers of 15 voices, trained and directed by Barrett Spach, and music for the lute alone and with voice, which was performed and sung by Suzanne Bloch, lutenist. Many examples of the finest Renaissance music were indeed quickened with life in the expert singing of the choral group, and some of the most glorious names of the period were represented in the program—Tallis, Willaert, Byrd, Palestrina, Gesualdo, Monteverdi, de Lassus, Morley, Gibbons, Dowland and others. A number of manuscripts and first editions of these masters were exhibited.

The second program dealt with keyboard music and song—Bach and pre-Bach, Philip Manuel and Gavin Williamson, duo-harpsichordists, and Lillian Chookasian, contralto, participated. The Library is the proud possessor of Bach's original manuscript of the Fugue in B major (No. 23) from the second part of the Wohltemperiertes Klavier, formerly owned by his son, Friedemann. As this was given the position of honor in the exhibition case, it was befitting that the concert should begin with it, proceeding thence through other examples of this immortal composer and works by Scarlatti, Pacquini, Pachelbel and François Couperin.

By way of contrast, Bach's G major Prelude was performed by Gavin Williamson on the plaintive-voiced clavichord, which tradition calls the composer's favorite instrument. Philip Manuel read the diverting preface and subtitles of the third of the six Biblical Sonatas by Kuhnau, as he played it on the harpsichord. One of the earliest examples of program music, this quaint work treats the mariage of Jacob, unwittingly at first with Leah, and finally, in triumph, with Rachel.

Another of the Newberry Library's proudest possessions is the only copy in America of the first edition of L'Euridice by Jacobo Peri—usually conceded to be the earliest existing opera (1600). From this Miss Chookasian chose the Intercession and Invocation of Orpheus, which she sang in fine declamatory style and with a wealth of beautiful tonal quality. She was also heard in two Pastourelles of the 15th century (traditional French), Oh Death, Rock Me Asleep (attributed to Ann Boleyn) and Jon, Come Kisse Me Now (anonymous).

Chicago Symphony and Rubinstein

Returning in triumph from a mid-season tour, during which it was heard in seventeen cities in almost as many days, the Chicago Symphony Orchestra, conducted by Désiré Defauw, presented its patrons with an all-Tchaikovsky program, Feb. 7. The strenuous schedule of the preceding days may have accounted for the quality of performance—at least of half of the program—for neither in the opening Prelude and Fugue from the D minor Suite, nor in the Concerto for violin, which was played by John Weicher, concertmaster, did the orchestra or its soloist achieve their normal excellence of technical proficiency. In the Fifth Symphony, matters righted themselves, however, and Defauw delivered one of his taut, pulsating essays in dramatic eloquence.

At the following Tuesday concert (Feb. 12) Artur Rubinstein gave a beautiful account of the G major Piano Concerto by Beethoven, read with mastery of style, and poesy of lyric utterance which makes the slow movement one of the loveliest of its kind. Defauw presented a novelty—the Second Rhapsody, by Jean Absil, a contemporary Belgian composer, who writes in contemporary vein. The work was of no little interest thematically and dexterously scored. The program included also a spirited performance of Bizet's early C major Symphony and the Overture to Euryanthe by Weber.

Rubinstein was again soloist at the Thursday-Friday concerts (Feb. 14-15), appearing first in the A major concerto by Mozart and later in De Falla's Nights in the Gardens of Spain. The pianist disclosed another facet of his art in the Mozart, which was cast in the true classic mold, and played with disarming simplicity. In the De Falla the piano merged itself with circumspection in the vivid, colorful performance given by the orchestra. Handel's D minor Concerto Grosso was read by Defauw with stately dignity and beautifully balanced sonorities. At the end came the First Symphony by Shostakovich, which occasionally suffered from hurried tempi, despite the evident excellence of its other attributes.

Budapest Quartet Heard

Chamber music of outstanding quality was heard when the Budapest Quartet gave its only concert of the current season Feb. 3, at Kimball Hall. The works programmed, Mozart's B flat major, Beethoven's Op. 18, No. 5 in A, and Dvorak's E flat major quartets could scarcely have been better chosen to illustrate the course of quartet writing over 100 years. The Budapests have long been noted for the polished perfection of their playing, but seldom have they displayed greater flexibility of nuances or such variegated color as at this concert.

Bartlett-Robertson Concert

Substituting for Josef Hofmann on the Musical Arts Piano Series, Ethel Bartlett and Rae Robertson, duo-pianists, delighted an enormous audience with the genial warmth and musicianly quality of their performance. A program including works by Bach, Mendelssohn, Weber, Chopin, Berkeley, Granados,

ROSE LYON DU MOULIN, Chicago pianist, is fulfilling numerous concert engagements this season. She will appear March 8 in a Victorian program given by Herma Clark at the Cordon Club, as accompanist for Lola Fletcher, soprano. In addition, she maintains a busy studio and will present her pupils in recital in the early spring.

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Dorothy Maynor in Zelzer Program

Dorothy Maynor, who gave a recital at Orchestra Hall, Feb. 9, under the management of Harry Zelzer, accomplished some fine singing in a program that ranged from Mozart to spirituals. Although her vocal technic has undergone certain alterations during the last few years, in its best estate the voice retains a haunting beauty and bell-like clarity. These were most evident in Ravel's Asie from the tryptique Schéhérazade, Debussy's Fantoches and certain of the German lieder. In these the tone was colored with imaginative insight and the implications of style were subtly projected. George Schick was the exceptionally expert accompanist.

Gladys Swarthout in Allied Arts Series

At her Orchestra Hall recital, Feb. 10, Gladys Swarthout, mezzo-soprano, achieved some of the finest singing of her career in an uncommonly interesting and well chosen program. The voice was handled with perfect control, its registers skillfully blended, so that a beautiful quality of tone was never found wanting, whether in Handel, Chausson, Tchaikovsky, or the folksongs arranged for the singer by John Jacob Niles, to mention a few of the highlights of the program. Stewart Wille gave admirable support at the piano.

Illinois Federation Chamber Music Concert

The Illinois Federation of Music Clubs presented the Chicago Symphony Quartet at the first of its series of chamber music concerts in the Gold Room of the Congress Hotel. Haydn's F major quartet, the G major by Mozart, and that by Ravel constituted the program, which served to strengthen the impression that Chicago now can boast a chamber music organization of highest quality. The performance was a masterly exposition of ensemble playing, pliant, musically perceptive and vital.

Richard Tucker at Orchestra Hall

Richard Tucker, tenor, gave a recital at Orchestra Hall under the auspices of the Jewish Labor Committee. Gifted with a voice of excellent natural quality and sizable dimensions, Mr. Tucker made a favorable impression in a program which included arias, songs and some examples of Jewish liturgical music.

Massine's Ballet Russe Highlights

Five performances were given by Massine's Ballet Russe Highlights at the Opera House. Really a pastiche of divertissements, in which condensed versions of popular ballets alternate with solos, the chief virtue of the entertainment was the superior quality of the dancers engaged in the project—Leonide Massine, Rosalie Hightower, Igor Youskevitch, Anna Istomina, to mention a few.

University College Chamber Music Series

The Introduction to Chamber Music course proffered by the University College at Kimball Hall, presented some rarely beautiful and seldom-heard music following the lecture on Pre-Classical Forms, delivered by Scott Goldthwaite. With Dorothy Lane presiding at the harpsichord, and David Moll and Morris Morovitsky, violists, Purcell's "Golden" Sonata was brought to life, followed by Handel's Trio-Sonata in G minor. Later Miss Lane gave a delightful account of the sprightly Pieces de clavecin en concerts by Rameau. The violinists joined forces in Bach's C minor Concerto for two violins.

Janet Fairbank in Benefit

Janet Fairbanks, soprano, whose programs of contemporary music have evoked widespread interest, appeared in a joint benefit recital with Henry Jackson, pianist, for the Renaissance Society, at the University of Chicago, Feb. 15. Two songs by Francis Poulenc were given their American premiere on the program, devoted entirely to vocal and piano works of the French composer.

RUDOLPH REUTER,

American pianist, plays Beethoven's "Emperor" Concerto with the Racine Symphony in April—the 25th orchestra with which he has appeared in this country. Besides teaching at the American Conservatory he was appointed Acting Professor of Piano, Illinois Wesleyan University School of Music, Bloomington, Ill., at the beginning of 1945-46.

Malko Directs Chicago Symphony Broadcast

Nicolai Malko, well known Russian conductor, directed the Chicago Symphony Orchestra broadcast, Feb. 13, presenting an all-Russian program over station WCFL.

Sonia Sharnova, Artist and Teacher, in Lecture-Recital

Despite the activities of her vocal studio, Sonia Sharnova, contralto, found time recently to appear in concert at Hillel House at the University of Chicago and as lecturer-recitalist for the Sisterhood of Temple Anshe Emeth. Mme. Sharnova's artist student Elizabeth Klemm is soloist at St. Peter's Church and has been engaged to sing for the Ravenswood Woman's Club.

Rosalyn Grob on Tour

As the result of a successful Kimball Hall recital, Rosalyn Grob, dramatic soprano, has been engaged to sing the role of Zerbina in Pergolesi's La Serva Padrona, opening in Richmond, Va., Feb. 19. Miss Grob later will tour until June.

Fay Satton's Professional Activities

Fay Satton, soprano, has had an exceptionally active winter season. Besides her regular appearances as soloist with the Temple Sinai Ensemble and the Washington Blvd. Temple, she sang the soprano role at a performance of Handel's Judas Maccabeus, given at the latter place. She also appeared in a television broadcast (Station WBKB), has given regular programs at Great Lakes, Fort Sheridan and Vaughn Hospitals, as well as recitals for the Edgemeer Woman's Club, Hyde Park Community Center, the Masonic Lodge and B'nai Zion Temple Men's Club. On March 7 she will present songs by the Chicago composer Helen Westbrook, before the Woman's Musical Club.

Ruth Heizer Presents Artist Student

Ruth Heizer presented Margaret Peterson, coloratura soprano, in recital at Kimball Hall recently. A taxing program made up of works by Mozart, Schubert, Sandoval, Granados, Delibes, Donizetti, Thomas and a number of Scandinavian composers was delivered by the young singer.

(Continued on page 34)

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SILHOUETTES

By MARY CRAIG

Hints on Concert Preparation

Donald Dame, who has a high scoring average in Metropolitan Opera roles, in radio and in the fields of oratorio and concert, is one of the most heavily booked concert tenors in the United States during the current season. Anyone who has heard Donald Dame work his fine voice into the intricacies of unusual program material, musically sound, unhackneyed and distinctive, will readily agree that the young tenor's own observations on training for concert careers take on special interest.

"There seems to be a basic fallacy in the attitude of the average young artist toward concert singing," the tenor remarks. "Perhaps because audiences are most readily attracted by the glamour of an appearance in person by a noted opera star, there is a widespread tendency to set one's sights for operatic excellence alone, and to regard concert singing as a sort of by-product."

In reality, Dame points out, a solo song recital is the ultimate test of vocal art. "At no time in the course of an opera," he reminds us, "is sheer technical perfection so essential as it is during every moment of a concert performance. For whereas in opera the auditors are caught up in the dramatic continuity, and are hearing each voice, besides, as part of a musical structure whose perfection depends equally upon the orchestra and the other singers, the recitalist's every phrase stands out as his creation alone, and his vocalism must be impeccable."

Dame stresses also the necessity, in preparing for a concert career, of learning the knack of effective program-making—and of building a large and varied song repertoire. "The convention of program-making dictates that one should include a few songs of German, a few in French, some in English, and so on. This is a purely arbitrary sort of grouping, and it often results in a thoroughly boresome hour and a half of music. An evening of love lyrics in all languages, pleasing though it may be to the sentimentalist, takes on an unfortunate resemblance to a broken phonograph record toward its close, and the tenor or baritone who relies on virile ballads for impressive results, shows an equal lack of resourcefulness.

"Carefully considered placement of material with due regard for musical style, content, tempo and key-color can alone guarantee against monotony. In other words, although it is important that the music sung should be suited to one's voice and well within one's ability to deliver, the more important consideration in making a concert program is astute choice combining continuity and variety."

In something of the same vein, Mr. Dame deplores the practice of getting together a concert program, more or less by trial and error, and then using the same songs year after year, with variations only in case of return engagements. "It seems to me that the singer has a duty, to his audiences as well as to contemporary composers, to continue introducing a few noteworthy new songs each season, along with the old favorites. Only thus can our musical culture be kept fresh and vital. And, incidentally, only through constantly exploring further into the treasures of music, past and present, can the artist broaden his own horizons and continue the development of his own gift of song."

"When one has mastered a song's technical difficulties," he believes, "he has only begun to make it his own. The fact that there are today several recitalists, well along in years and with voices no longer fresh, who can still thrill a concert audience seems to me evidence enough that the real secret of such singing is a never-ending effort to seek out the deepest meanings of every song, the slightestest nuances of feeling and to communicate the whole to the listeners.

Mr. Dame counsels also that more singers give attention to cultivating a pleasing platform manner and eliminating the nervous habits which sometimes make the recitalist rather painful to watch. "It is perfectly true," he admits, "that most members of an audience will be interested in how the artist sounds rather than in how he looks. Nevertheless, the fewer disturbing mannerisms there are, the better each music-lover will be able to concentrate on the voice he came to hear. Hands stiffly clasped at the abdomen, little books of words or big lacy handkerchiefs clutched desperately to keep the fingers occupied, the coy stage smile and the glassy stare, the self-conscious 'here comes the star' walk—all these give the concert-goer a feeling somewhere between uneasiness and amusement. Prime factors in building a concert following, on the other hand, are a gracious friendliness towards the audience, and the quiet self-assurance of one who knows what he is doing. It might be a useful postscript to add that these are qualities which cannot be faked; they must proceed from a genuinely felt attitude within the artist himself. That is why the most beloved singers have not been the ones who were most conscious of their own importance, but the ones who were grateful for the ability to share a great musical experience with their hearers."

Success on Two Continents

When a soprano is engaged to open the opera season at the Colon Theatre, she can consider herself important; but when she is selected also to open the Colon's German season, then she can know for certain that she is on the prima-donna roster.

This honor came to an American, Rachele Ravina—and is said never before to have been achieved in the history of the Buenos Aires opera. However, the attractive soprano has become accustomed to enthusiastic audience reception and seemed far more pleased with her two widely differing roles, Suor Angelica (Puccini) and Pamina in Mozart's Zauberfloete, than in her success.

Born in New York City, with a mingled artistic heritage from Italian and Russian forebears, Ravina's early education was centered on music fundamentals and she first became an excellent concert pianist. The discovery of a fine voice sent her to Italy where, following the guidance of wise counselors, one of whom was Serafin, she was quickly prepared for debut and appeared as Tosca in Venice. After the outbreak of war, the soprano returned to America. She was heard here in Aida, Forza del Destino and Tosca, singing in Newark, New Haven and Chautauqua. Her radio engagements included guest appearances with orchestra over WABC and WQXR. The South American tour followed.

Since V-E Day, Ravina has been solidly booked for concert and opera engagements in Portugal and Spain visiting major cities such as Barcelona, San Sebastian, Madrid and Madeira. In the past 2 months, Ravina has sung in Mozart's the Marriage of Figaro, in Werther, by von Weber, and in the rarely given Tancredi and Clorinda of Monteverdi.

Although Rachele Ravina has appeared successfully in 24 leading roles, opera is not her only musical field. She is a perfectionist in art and has made a serious study of concert repertoire, her most recent work having been intensive research in Old English song material. She also sends in an interesting comment that European audiences are "crazy about Negro spirituals." Which gives the singer gifted with voice for aria or folksong and intelligence for interpretation a wide range in program selection.

DR. ERNEST KNOCH

Music enthusiasts are eagerly looking forward to the early release of the Helen Traubel Album conducted by Dr. Knoch for Columbia Records on, he says, "an unforgettable May morning," during 1945, in Carnegie Hall.

Metropolitan Opera

(*Continued from page* 16)

Der Rosenkavalier's fourth mounting on Feb. 16 (matinee) had three seasonal newcomers—Walter Olitzski, con.petent as Von Faninal; Nadine Conner, a tuneful and captivating Sophie; and Emery Darcy in a clear-toned portrayal of the Major-domo. George Szell conducted with his accustomed artistry.

In the evening, Ballo in Maschera was given for the fifth time, with the cast substantially the same as at earlier performances. Leonard Warren was especially effective in the Eri tu, and successes were also chalked up by the Misses Roman, Harshaw and Alarie and by Jan Peerce in the tenor lead. Bruno Walter was the masterly conductor. B. G.

Vaghi Bows as Colline

The performance of La Boheme on Feb. 18 brought the debut of Giacomo Vaghi, Italian basso, as Colline. Only the "Song of the Coat" in the fourth act gives the portrayer of this role much opportunity to display his vocal powers, but it was enough to establish Mr. Vaghi as the possessor of a sonorous, rich and deftly handled voice, and his acting was restrained and authoritative. The other singers, familiar in their parts, included Dorothy Kirsten, Jan Peerce, John Brownlee, Arthur Kent, Frances Greer, Gerhard Pechner and Louis D'Angelo, with Cesare Sodero conducting.

D. B.

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Activities of the Artists

Salvatore Baccaloni and his Comedia dell' Arte Players left New York on Feb. 25 on a coast-to-coast tour of four weeks, presenting scenes from L'Elisir d'Amore, Serva Padrona, Don Pasquale and Barber of Seville.

Felix Salmond, cellist, and Frank Sheridan, pianist, on Feb. 27 gave the first in a series of concerts presented by the Mannes Music School for the benefit of the scholarship fund.

France Forever presented Martial Singher, baritone, the Lehman Engel Singers, and the Guilet Quartet in concert at the Hunter College Playhouse on Feb. 27.

Elvira Del Monte sang Santuzza in the Manhattan Opera Company performance of Cavalleria Rusticana Feb. 27 in Syracuse, N. Y.

Walter Hendl, pianist, assistant Philharmonic Symphony conductor, is scheduled to conduct the premiere performance of Stravinsky's Ebony Concerto with the augmented Woody Herman orchestra in Carnegie Hall on Mar. 25.

Miklos Rozsa has been signed by Universal to adapt Rimsky-Korsakov music for Fandango. Charles Kullman will do the singing.

Activities of Mu Phi Epsilon members, New York Alumnae Chapter, include a solo appearance for Louise Meiszner with the Philharmonic Orchestra Feb. 12; engagement for soprano Rose Dirman over WNYC Feb. 20; tea and musical at the Beekman Towers Mar. 9.

Lawrence Tibbett was soloist with the Austin Symphony in Austin, Tex., on Feb. 18.

Harold Henry, pianist, assisted by Mary Bothwell, soprano, on Feb. 12 gave a recital at his studio, the second in a series for the benefit of the Berry Schools at Rome, Ga. The program included songs and piano music by Mr. Henry and compositions of Bach-Liszt and MacDowell.

The second program in the "Kellogg Gems" series presented by Lucile Kellogg at the Little Theatre of the Westside Branch, YMCA, featured Mirko Markovitch, guitarist; Olga Christie, soprano; and Estelle Parnas, pianist.

Ella Mason Ahearn was the speaker at the Feb. 14 meeting of the Oxford Piano Teachers Guild at 119 W. 57th St.

Karl Krueger, conductor of the Detroit Symphony Orchestra, has accepted an invitation from the Brazilian Symphony to conduct its concerts in Rio de Janeiro during May.

The National and Inter-American Music Week Committee announces the 23rd annual celebration of Music Week from May 5-12. The keynote is "Emphasize the Need for Music in the Postwar World." A letter of suggestions of activities for schools, churches, libraries, music clubs, music teachers and other groups may be obtained free upon request to the organization's office at 315 Fourth Ave., New York 10.

Mario Braggiotti, who recently signed a managerial contract with W. Colston Leigh, has organized a new piano team to be known as Braggiotti and Chaikin.

Joseph Schuster, cellist, leaves for his first tour of South America on March 12, with a contract of 23 guaranteed dates in nine weeks.

Robert Casadesus, who returns to France this spring at the conclusion of his current tour, will reorganize the Fontainebleau School of Music, of which he has been appointed director. He will give benefit concerts in France and also play in Belgium, Holland, and, in September, appear at the Lucerne Festival, returning to the United States in December, 1946.

A vocal recital by the pupils of Irma Swift took place at the Barbizon-Plaza Salon de Musique on Feb. 17. Those appearing were Rose Lenioek, Jerome Jeffrey, Natalie Markus, William Uotinen, Eileen and Patricia O'Brien, Bernice Lesser, Marilyn Martin, Raymond Aichner. Marilyn Heiss Phillips was at the piano.

The Piano Teachers Congress held its regular monthly meeting on Feb. 7 at Steinway Hall.

Sir Adrian Boult returned to England on the SS Queen Mary after three weeks conducting with the Boston Symphony.

J. J. Vincent started his managerial career in Europe, and had 10 years' experience before coming to this country. He managed opera company tours in Vienna, Budapest and Bucharest and was associated with the Italian impresario Luzardi in Milano. Before becoming a manager he played the French horn under Artur Nikisch.

Eunice Podis recently appeared as piano soloist with the Chicago Symphony Orchestra under Desire Defauw in Columbus, Ohio.

Stella Roman sang three roles at the Metropolitan in one week—Feb. 23, Desdemona in the revival of Verdi's Otello; 28, in the title role of Gioconda; March 2, for the first time at the Metropolitan, as Mimi in La Boheme.

The 18th century concerts in the Palace of the Royal Governor in Williamsburg, Va., are to be resumed, with six events, May 13 through 18. Artists to be featured include Jennie Tourel, Ralph Kirkpatrick, Alexander Schneider and Daniel Saidenberg.

Herbert Janssen baritone of the Metropolitan Opera, recently was soloist with the Pittsburgh Symphony Orchestra under Fritz Reiner, singing excerpts from Strauss's Salome. With the Detroit Symphony, Karl Krueger conducting, he took the part of Oreste in the same composer's Elektra.

Stanley Chapple has returned from England where he conducted three concerts with the British Broadcasting Corporation Orchestra.

E. Robert Schmitz, pianist, made an address before the National Opera Club of America (Baroness Katharine Evans von Klenner, founder-president) on Feb. 14 at the Waldorf-Astoria. His subject was Franco-American amity and its cultural relation to our mutual heritage.

Edith Sullivan Golde, pianist, Keokeolae Hughes, dancer, and Gladys Tandler, soprano, gave a program at Times Hall on Feb. 18 for the benefit of Hospitalized War Veterans.

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LOS ANGELES

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, California

An interesting opportunity to compare the rarely heard Fourth and Fifth symphonies of Sibelius was offered by Conductor Werner Janssen, who employed them to open and close the concert by the Janssen Symphony Orchestra in the Wilshire Ebell Theater, Feb. 3, in the course of his presentation of all the Sibelius symphonies.

Both works were beautifully played, Janssen interpreting them with exquisite finesse and delightful clarity. Neither is a popular program item, since they lack the dramatic qualities that beget applause, yet each holds numerous beauties, predominantly sombre in the former and serene in the latter.

A first performance anywhere of Everett Helm's Three Gospel Hymns displayed an engaging triptych of exceptional merit. The tunes were treated freely and ingeniously, with deft and colorful instrumentation. Nathan Milstein, soloist in the Brahms Violin Concerto, showed plenty of technique but less conviction, except for some passages in the Adagio.

Anderson with Wallenstein

Alfred Wallenstein's assured baton led the Philharmonic Orchestra through a particularly enjoyable performance of Beethoven's Fourth Symphony in the Philharmonic Auditorium, Feb. 7. A novelty was Julian Work's Myriorama by Night, sentimental as to melodic lines and thickly orchestrated.

Soloist Marian Anderson was not at her best. She was often off-key in the Brahms Four Serious Songs, not ideally adapted to her vocal timbre. Verdi's Pace, pace, mio Dio, was dull in delivery, and even the final pair of spirituals held little "lift."

Segovia's Recital

Guitarist Andres Segovia, appearing in the Philharmonic Auditorium, Feb. 17, again demonstrated how much a superior artist can extract from this instrument. Most pleasing were items by Bach, Handel, and Haydn. Selections of Sor, Turina, Torroba, and Albeniz were included in a varied program.

Ballet Theater Series

The Ballet Theater opened its season on Feb. 8, playing the latter portions of three weeks in the Philharmonic Auditorium, and giving one performance, Feb. 17, in the huge Shrine Auditorium. Brightest stars in the galaxy were Alicia Markova, thistledown light in her exquisite, effortless technique, and Anton Dolin, imbued with interpretative artistry and skillfully controlled dynamics. Their appearances together in Giselle, Firebird, and Princess Aurora were notable.

The whole company once more showed the polish and finesse which make it outstanding. Lucia Chase's ominous Khivria and gay Queen Clementine, the delicious Bluebird by Janet Reed and John Kriza, Nora Kaye's Princess Aurora to Dimitri Romanoff's Prince Charming, Marjorie Banks' vivacious Boulotte, Andre Eglevsky's Siegfried, and Micael Kidd's wholeheartedly natural Handyman in his own engaging On Stage, were among the many highlights.

The several novelties were topped by Kidd's On Stage, which proved the best back-stage opus we have seen to date, and neatly blended humor and pathos. The music by Norman Dello Joio was appropriately whimsical. Tudor's Undertow was a striking, stark allegory with equally striking, stark music by William Schuman. Taras' Graziana was a deft study in movement and line to a Mozart Violin Concerto. Semenoff's Gift of the Magi was a tender episode that ingeniously portrayed O. Henry's story to pleasing music by Lukas Foss.

The new version of Firebird, in which Adolph Bolm revised his choreography and Igor Stravinsky his music, was far below the standard of the original. The choreography lost in verve and spirit, the music's brightness was deadened and its texture stiffened. Marc Chagall's scenery was a bad imitation of Dali, ablaze with garish colors, and entirely inappropriate.

The Balanchine-Stravinsky Apollo proved a tedious affair in both music and choreography, which both appeared labored. But there was plenty of brightness in the ever-charming Fancy Free and such old favorites as Fair at Sorochinsk, Tally-Ho, and Graduation Ball.

Martin Music Management Opens Coast Offices

LOS ANGELES.—A much needed outlet for artists on the West Coast has been provided by the formation of Martin Music Management, which has just opened offices at 1516 Crossroads of the World, in Hollywood.

Founder of the new organization is William McKelvy Martin, for more than a decade associate manager of the Los Angeles Philharmonic Orchestra and the Hollywood Bowl Summer Symphonies Under the Stars. After serving with the United States Army during the war, Martin returned to assume directorship of Music Corp. of America's concert division, which he left in January to form his own concern.

Among the artists under the banner of Martin Music Management are Otto Klemperer and Constantin Bakaleinikoff, conductors, Ruggiero Ricci, violinist, Jakob Gimpel, Effie Kalisz, and Paulena Carter, pianists, Charlotte Boerner, soprano, and Galla Rini, accordionist, and Antonio Triana's dance group.

R. D. S.

San Francisco Opens Series

By EDWIN J. SIMON

SAN FRANCISCO.—From the point of view of community music, the most important event in San Francisco recently was the opening of the 1946 series of Municipal Concerts, financed by special city taxes for the support of the San Francisco Symphony. This money makes a substantial reduction in the orchestra's deficit, and its tangible result is a special series of four regular concerts and a two-week season of ballet.

This year the ballet company is the Ballet Theatre, and its performances were under way at the time of writing. The concerts are given in the Civic Auditorium, whose capacity of 10,000 allows the price of the tickets to run as low as thirty cents. The series opened on Jan. 11, with Artur Rubinstein as the guest artist and Charles Jones, of Mills College, as guest composer-conductor. Rubinstein was magnificent in the Brahms second concerto, but Mr. Jones's Five Melodies for Orchestra were not too well received.

Solo and Conductor Feats

During the month there were two pairs of regular symphony concerts. The first of these introduced Tanya Ury playing the Bach D minor piano concerto very creditably, and the second brought Artur Schnabel playing the Emperor concerto. His organization and melodic line are still without peer and the packed house gave him an ovation.

A symphonic highlight of the month was Monteux's performance of the B flat symphony of Chausson. The Chausson, in his hands, became a thrilling masterpiece.

The symphony orchestra started its annual series of Young People's concerts under the direction of Rudolph Ganz. These were well attended, and aid much in leading succeeding generations in the path of music appreciation. Mr. Ganz also appeared as a pianist, playing the Dohnanyi Piano Quintet with the San Francisco String Quartet at its third concert.

Janssen Orchestra in Visit

Larry Allen presented a visiting symphony orchestra, a rare occurrence in these parts. It was the Werner Janssen Symphony Orchestra, to which one can apply no lesser phrase than "first-class." The organization was excellent, the tone beautiful, and the attacks precise. The interesting program included Copland's Quiet City and sections from Alban Berg's Wozzeck, with Ina Souez taking the vocal excerpts. The orchestra, though its first purpose was to delight the ear, did not forget the eye, and the attention of every man in the audience was for much of the time riveted upon the handsome, red-headed lady tympanist!

The Opera Association Concert series presented Helen Traubel, Jascha Heifetz, and Artur Schnabel in recital. Traubel seemed to have trouble warming up, but when she gets going she is magnificent, and the audience stayed long and late to hear her generous encores. Heifetz's tone, technique, and good taste were beyond criticism, and though some did not like the results, still there can be no accounting for personal taste. Schnabel played Beethoven, Mozart, and Schubert sonatas with impressive and exciting results.

The outlook for San Francisco's music in February is interesting. To mention only a few of the scheduled events, there will be recitals by Anderson, Bjoerling, and Serkin, a number of symphony concerts, and recitals. Most interesting is a short season of chamber music and songs by The Music Lovers' Society, specializing in works not often heard.

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BERNICE FROST SAYS . . .

THE MUSICAL APPROACH REPLACING THE "MIDDLE C" METHOD

The piano educator, who presents very first lessons to beginners has a responsibility far beyond the immediate results which meet the ear and eye. To teach the pupil to play the piano is the purpose at hand, but the first approach is so far-reaching that the accomplishments of the years ahead are dependent upon these first impressions.

The influx of beginners during the past two seasons is seemingly the reason for an endless number of questions on the subject of the first approach. One asks, "What are the advantages of the G approach?" Another, "Why is Middle C being less used?" And there are other questions of similar content.

All of these can be answered by recalling that the purpose of using Middle C, introduced many, many years ago, was to aid in the teaching of notation, mainly by the "one note up" and the "one note down" methods.

When teachers realized that this was not teaching music and also that notation as such was not conforming to the proper procedure of the "thing before the sign," the Song Approach came into being some ten to fifteen years ago.

This presented the first lessons in the higher keys of G or F or Black Key G-Flat, or F-Sharp (some in E Major).

This was a much improved step forward, but the name "Song Approach" was somewhat misleading as it gave the impression that the sole advantage was in having the pupil sing. Thus the name "Musical Approach" came into use and has resulted in a clearer understanding, since the many advantages of these higher approaches are based on the one important fact that the entire approach is *musical* because the material is *good music.*

•

There is not space here to go into detail in stating the advantages of the last method, but the following outline will give a general working basis:

Best music is used.
(Higher keys allow for use of folk music with octave range.)
Ear is stressed.
(Higher keys better for first listening.)
Singing is used.
(Music is a self expression from the beginning.)
Left hand plays part of the melody.
(Left hand is as important as right hand.)
Good tone, rhythm, dynamics, phrasing.
(Taught through feeling for melody and words in singing keys.)
Reading by direction.
(Stepwise and skipwise reading based on musical phrases and meaningful association.)
Interval keyboard "feel."
(By ear-eye-touch a natural technic through music is developed.)

Many other points could be included such as improved sight reading, easy transposition, natural use of pedal through listening, understanding of form through words and elementary harmony from the very beginning.

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The two points to keep foremost in mind with the Musical Approach are: first, the fine music used (which means the proper range-intervals and tonal successions) and, second, the training of the ear, which can never be stressed too much. Ear training and more ear training is achieved through using the best of music in singing keys wherein the ear response is never forced but completely a natural response.

Added to this is the joy of the appreciation of the easier classics without a disturbing transition period, because the properly-taught beginner hears only the best music from the first.

•

The Metronome

Not being a piano teacher but a mother who reads the Musical Courier, I write to ask help in a problem of my daughter. Through a change in residence, she now has a new piano teacher, who was well recommended and is the most popular one in the community. This teacher insists that my daughter, who is only eight years old, practice all of her lesson assignment with the metronome. For three months I have said nothing, but now I feel a change should be made. The playing has become harsh, the whole body is tense and the lessons are an ordeal. Should I speak with the teacher or quietly make a change?

Mrs. L. H. G.

Any teacher who asks an eight-year-old pupil to use the metronome during all or even part of the practice would not understand anything you might suggest to her, so the change of teachers is probably your best solution. Choose carefully by actually knowing something about the future teacher's work. So often the most popular teacher is not the best!

•

Chord Puzzler

I should like to know what you would call the following chord and how it is applied? The chord reads: F, G sharp, B, D, G. Any information you can give will be greatly appreciated.

L. M. F.

It would be better, before naming this chord, to know what comes before and after, but as you have spelled it, it might be a diminished chord built on F with the upper G being a free tone passing up or down in the melody line. You also might find it to be a suspension-anticipation-delayed resolution, etc., etc. If you care to send me the score or part of it, I can answer more fully.

•

Conservatory Entrance

Within the next year a pupil of mine expected to enter a certain musical college. We now find that the entrance requirements include an Opus of Czerny and others of the same type of writing. I have not given this young lady these studies, as I find them somewhat outmoded, and have used much Bach, Haydn, Mozart, etc. Should I start "cramming" this pupil with Czerny and the like? If she fails in the entrance examination, might I not be to blame? Any advice will be appreciated.

N. C. P.

You are indeed to be commended for choosing Bach, Haydn, Mozart, etc., instead of Czerny. Do not start "cramming" your pupil. I am sure the latter will not fail in the examination. The catalogue from this school may not have been revised for many years. If it should happen that through lack of Czerny repertoire your pupil is not admitted, both of you should consider yourselves fortunate, as it is probably not the sort of school you would wish for your pupil!

New Works Heard at Arrangers' Dinner

Several of America's top arrangers came out from behind their radio-writing anonymity to play and conduct their own serious compositions for colleague members of the American Society of Music Arrangers at the second annual ASMA Musicale, Hotel Woodstock, Feb. 4. The program was built on the premise, announced by ASMA president-commentator Joe Glover, that arrangers are composers, and vice versa, and gave ample proof with a profusion of original and thought-tingling works.

Baron's Three Vignettes for String Orchestra interpreted poems by Keats, Byron, Wordsworth; Sir Philip Sidney and Dorothy Parker supplied lyrics for music by Jeff Alexander, and John Donne took a bow in one of two songs by Lyn Murray. Atonality had a workout in pieces for string ensembles by Maurice Gardner, Normand Lockwood, Mark White, and Frederick Van Eps, Jr. Less-involved items were Jack Atherton's Sketch for Flute, Clarinet and Violin, Jacques Belasco's Nocturnes (Three Nights) for Piano, and for two pianos, Allan Small's Pan-American Hop and Sherman Bunker's Four 2-Part Swing Inventions.

Among those on the lengthy list of soloists were tenors Frank Baker and Hubert Hendrie, pianist Vera Brodsky, and Harry Hyams, viola. Messrs. Alexander, Baron, Gardner, Lockwood and White conducted their own scores; Messrs. Belasco, Bunker, Small and Murray were at the piano in their compositions, while Milton Krauss was at the second piano in the duo-piano numbers. A. L.

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NEW PUBLISHERS' ITEMS OF INTEREST

Carl Fischer, Inc., sponsored a full program of new American compositions on WNYC, Feb. 19, during the Seventh Annual American Music Festival. The Fischer program opened with Gyorgy Sandor, pianist, playing three etudes by Virgil Thomson. The songs sung by Robert Hall Collins, tenor, with Robert Payson Hill at the piano, were Ernst Bacon's versions of Buffalo Gals, and Adam and Eve, followed by Jacques Wolfe's Johnny Appleseed. The program closed with Douglas Moore's Down East Suite played by Henri Temianka, violinist, and Arthur Hollander, pianist. All of the numbers performed are in the 1946 Fischer catalogue. . . . Paul Nero, now called the Paganini of Jazz, a composer of music in the modern idiom, played his "hot fiddle" creations on Bert Shefter's WINS Serenade program on Feb. 9 and 16. . . .

Notes, Inc., a new shopping service for the music publication and instrument field, has recently been formed. Bulletins are prepared each month for the music educators with information on the best music material available. Headed by Ed Litwin, Notes' staff surveys all new music publications and instruments, recommending only what it considers to be of immediate interest to music educators. Its service includes a mail order set-up covering every type of advertised musical merchandise, and enabling educators to receive orders at home or school. . . .

From New Zealand comes the news that Paul Schramm, pianist, has introduced many works by American composers in that county. Recent programs show first performances of works by Daniel Gregory Mason, Louis Sugarman, Elie Siegmeister, and George Kleinsinger. Marks Music Corp., published many of the above-mentioned composers' works and has just issued the Nu-Way Trumpet Method for beginners, by Gordon Mann.

Score

STRINGS IN VARIATIONS, by Rudolph Ganz. Mills Music, Inc., N. Y. Score $1; score with parts, $2.50; extra parts, 30c each.

Dedicated to Désire Defauw, Ganz has composed a short effective work for strings. It begins with a section marked andante cantabile, proceeds to an andante sostenuto, and concludes with an allegrissimo. Scoring is for strings and harp. There are some modern harmonies, but those should not disturb anyone. The work is an extremely melodious affair.

For Mixed Voices

IN PRAISE OF MUSIC, by Paul Hindemith. Associated Music Publishers, Inc., N. Y. Vocal score with piano reduction, 40c.

In the preface Hindemith states that the work was not written for the concert hall, but is supposed to provide 20th century material for those who like to sing and play for their own pleasure. Scored for orchestra, it can be played by any instrumental combination from four strings up, all using string parts that are transposed, if necessary. This bit of gebrauchsmusik uses a text by Martin Luther. The vocal demands are not very difficult, and the biggest trouble for many will be the effort not to be confused by the dissonantal clashes.

Piano Solo

GRANADA, from the Moods of Spain. SWANEE RIVER (Theme, Variations and Finale). Both by Solito de Solis. Mills Music, Inc., N. Y. $1 each.

Granada is a fairly long solo, covering eighteen pages. It is difficult, but not excessively so. Much of the writing is arpegiatted, there are some chordal sections, and, naturally, a Spanish atmosphere. The long trill in chords at the end may cause trouble. The work on the whole is pleasant, more interesting musically than its companion. The Swanee River variations rely more on technical effects, some of which are quite difficult, and only advanced pianists should consider the piece.

NACHTSTUCKE, Op. 23; and FANTASIESTUCKE, Op. III. ARABESQUE, Op. 18; BLUMENSTUCK, Op. 19; and ROMANCES, Op. 28. SONATA IN F SHARP MINOR, Op. II. All edited by Harold Bauer. G. Schirmer, Inc., N. Y. 60c, 75c, and 75c respectively.

None of these pieces by Schumann is too well known, and they emphasize two facets of his art: his absolute genius and his tendency to pad. Bauer has suggested cuts at various sections, and those seem logical. The editions are sparsely fingered, though the phrasing and clarification of inner voices are clearly brought out. For the most part, the music is for the advanced pianist, of course, but that should not prevent anyone from playing through them, while the Nachtstücke and Romances can be played by amateurs without a great struggle.

ERNESTO LECUONA (left) and JOE HOWARD
shaking hands after their appearance on the recent musical tribute program given over WNEW to the late Edward B. Marks.

Songs

O LIEB' SO LANG DU LIEBEN KANNST (O love as long as e'er you can), by Franz Liszt. LITTLE STAR, by Modeste Moussorgsky. G. Schirmer, Inc., N. Y. 50c and 30., respectively.

The first mentioned is available in medium, low, or high voice, and is Liszt's original version of his most popular piano work — the third Liebestraum. Need more be said? The piano part here naturally is less virtuosic than in the keyboard setting, though the general treatment and harmonies are identical.

Moussorgsky's Little Star is one of his shorter, more popular songs. It is available for low, medium or high voice, with text in Russian, French and English. It is a typical nationalistic effusion, with rich harmonies and a haunting melodic line.

PREGIERA (PRAYER), words and music by Ida Franca. G. Ricordi & Co., N. Y. 50c.

An Italianate melody with an interesting theme and rhythmic figures carried through the melodic line and reiterated in the flowing accompaniment. A short chordal Lental bridges the two verses, following which the composer moves into a strong 6/4 tempo, maintaining the accompaniment style while increasing the dynamic intensity. The song ends with a high climactic effect, double-*forte*, passing into an effective vocal and instrument *morendo* close. An interesting concert or church number.

Song

BLOW SOFTLY, MAPLE LEAVES, by Gena Branscombe. Words by Arthur Stringer. H. W. Gray Co., Inc., N. Y. 50c.

This is a song for low voice; a lament for the war's dead. "Blow softly, maple leaves, above the graves where outland heroes sleep." The vocal compass is from A-flat to E-flat; the key is D-flat. Harmonies and piano accompaniment reflect the mood of the text with discriminating taste and there is a sincerity to the music that one finds most attractive.

American Works on WNYC Festival

Karl Weigl's Five Songs for Soprano and String Quartet and Love Songs for Cello and Piano, op. 33, were performed in WNYC's American Music Festival on Feb. 17. Assisting artists were Barbara Troxell, soprano, and the Brooklyn Chamber Music Society, with the composer at the piano. New piano music by Josef Wagner and Frederick Jacobi was featured on the same series on Feb. 19, the former playing his own Three Inventions, Three Pieces for Children, and I Salute You, for recitation and piano (with Barry Doig, recitation), and Three Piano Pieces by Mr. Jacobi.

On Feb. 21 the American soprano, Janet Fairbank, sang Bacon's Songs of a Lonesome People, Lockwood's River Magic and Bells in the Rain by John Duke.

Another composer represented was Solon Alberti, five of whose songs were sung by Kathryn Meisle, contralto, on the Feb. 22 broadcast.

Asch Records Change Label to Disc

The Asch recording studio announces that they are releasing records under the new label of Disc. An enlarged recording program is stated as the reason for the change from Asch records. With the opening of new sources of documentary and musical material, Disc plans to present an expanded listing of music of all countries. As before, releases of American folk material will be continued. Among the six new Disc sets available are a two-disc album of Russian and Ludmilla, recorded in the Soviet Union, two French resistance sets, and an album of Negro folk songs sung by Leadbelly.

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NOTES ON SOME RECENT ISSUES

By GUSTAV KLEMM

For Piano

MIDSUMMER, by George Frederick McKay, 40c. A perky novelty with a rhythm a bit off the beaten path. Mostly thirds and single notes in the right hand, over a left hand consisting entirely of single notes. A modest cadenza leads back to the opening and main subject of the intermezzo. Nice. **BERCEUSE,** by A. Gretchaninoff, 30c. A simple, two-page lullaby, quite expressive: Single notes and two-note chords in right hand over an easy bass. **QUIZ GAME,** by Gustav Klemm, 30c. An early First Grade two-page piece, the right asking the $64 question and the left hand answering it. In three-four rhythm. J. Fischer & Bro., N. Y.

THREE PRELUDES, by Richard Yardumian, $1.00. Written in the "modern" idiom, but not too much so, if you know what we mean. The three pieces are pianistic and evocative of their titles: Wind (our favorite), Sea, and Sky. Neat pedalling is required to hold together the exotic harmonies and the melodic threads they support. **SERENADE,** by Harl McDonald, 50c. An unusual piece, far removed from the customary moonlight and guitars, the harmonies wearing no man's collar. Quite individual as to content, the six-page number is relieved by one page of more conventional design. A player must have style to project it properly. Elkan-Vogel Co., Inc., Philadelphia.

SWINGY FINGERS, by Stanford King, 50c. These 12 studies are designed for the swing-conscious student who wants to better his technic. Each of the page-long studies is developed out of one of the many swing figures heard currently. A sequel to the same composer's Here's Boogie Woogie and Here's More B. W., the rhythmic pieces will be fun for the pianist whose right hand knows its way around better than the left. **LET'S GO LATIN AMERICA,** by Stanford King, 60c. Of these 16 solos, four are founded on the rhythm of the Conga, four on the Rumba, two on the Beguine, two on the Samba, and four on the Tango. The composer gives interesting historic analyses of each of the dance rhythms and the pieces he has fashioned serve their purposes admirably. A handy volume for students of the dance, as well as for the pianist in search of short, colorful, easy program items. Carl Fischer, Inc., N. Y.

APPALACHIA, by John W. Work, 75c. These Three Fiddle and Game Tunes are well-written, appealing additions to the rapidly growing collection of Americana. The trio would make an excellent group on any pianist's program. The titles are Big Bunch of Roses, Fisher's Hornpipe and Take Me Back, all of them possessing a gratifying melodic and harmonic richness. **ORIENTAL LEGEND,** by Hans Barth, 50c. A colorful, pianistic item, but a little "choppy" as to form. Two pages of it consist entirely of open sixths in the right hand over open fifths in the left. As a whole, not too hard, but effective. Axelrod Publications, Inc., Providence, R. I.

SPRING, BEAUTIFUL SPRING, by Paul Lincke, and **YOURS,** by Gonzalo Roig, 50c each. These two simplified arrangements by Louis Sugarman are severely thinned-out versions of the familiar originals, mostly single notes in each hand. Very easy. Edward B. Marks Music Corp., N. Y.

PRELUDE BRILLANTE, by Stuart Fastofsky, 50c. A flashy bit of piano writing, replete with fullish chords, cadenza and all the virtuosic trimmings. The harmonies are nicely tailored and the whole thing turns out very nicely. Queens Symphonic Society, Jamaica, N. Y.

For Two Pianos—Four Hands

MINIATURES, by Charles Haubiel. Set $2.50. An attractive collection of pieces that "sound" well for the combined instruments. The six titles—A Mystery, Madonna, Gayety, Shadows, Snowflakes and Festival—are descriptive of their content. Not difficult but quite effective and musically worthwhile. The Composers Press, Inc., N. Y.

Violin Method

YOUNG AMERICA AT THE VIOLIN, by Ernest E. Harris. Raymond Burrows and Ella Mason Ahearn. Book I. C. C. Birchard & Co., Boston, Mass. 75c.

This book has the same sterling qualities of the piano volume reviewed previously on this page. Starting with photographs showing the instrument, how to hold it, etc., the student starts with open string pieces, then first finger, second finger, two finger and three finger pieces, finally moving on to pieces that call for crossing the strings. Many of the pieces have piano accompaniments with good counter-melodies and words. There are also second violin parts to many of them. A number of the pieces may be played with selections in Young America at the Piano. The illustrations are by Martha Powell Setchell. There are also to be three volumes in this series.

For Violin Solo

FIDDLER'S HANDBOOK, by Paul Nero, 50c. The composer-author makes an eloquent case for the "fiddle" and its gradual return to the musical fold. Subtitled Hot Tips for the Commercial Fiddler, it contains humorous unique studies designed to improve the fiddler's technical equipment. Incidentally, Mr. Nero has a facile literary manner and a good sense of humor that should stand him in good stead if he ever tries his hand at more extended writing. Carl Fischer, Inc., N. Y.

Songs

THE DONEGAL FAIR, by Laura Ketterer (50c); **AH, WILL I SIGH!** by Donald Lee Moore (50c); **HERALDS OF SPRING,** by Lily Strickland (50c); **A SON AT SEA,** by Blanche Douglas Byles, words by Margery Ruebush Shank (40c); **IN MY HEART IS AN ISLAND,** by Ernest Seitz, words by Donald (50c). Theodore Presser Co., Philadelphia.

The Donegal Fair is an Irish song, in 6-8 rhythm with the expected lilt. The text, also by the composer, relates the amorous adventure that befell a lad who picked up a fair colleen in his shay on his way to the Donegal Fair. For her fare, she gave him a kiss. The lissome vocal line ranges from middle C sharp to top A. Ah, Will I Sigh! has real charm and sensitivity but suffers from a slight monotony, caused chiefly by the too frequent sequence of the notes, F, B flat and E flat. The first three phrases end on a dip to the low B flat and an exception to this would have added freshness to the vocal line. A sparkling, surging bit of vocal exaltation that is skillfully fashioned is Heralds of Spring. The climax is particularly good and the entire song will add a touch of brilliance to a recital program. A Son At Sea is a tender, two-page appeal to God to watch o'er "a little boy" the anxious mother once "used to rock to sleep." Within a range of an octave and a third, the composer has fashioned a warmly harmonized, attractive song that was obviously inspired by the war years so recently combined. In My Heart is an Island "of emerald green" and the lyric tosses in a few "sures" and shamrocks just to convince you it's Ireland, although the composer's lilting 6-8 rhythm and melody would have served as sufficient identification.

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29

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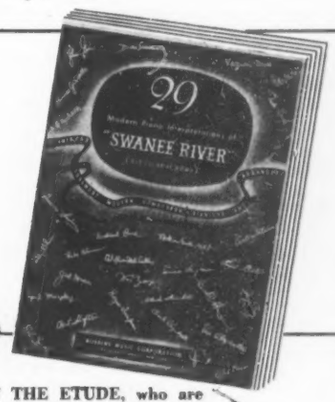
(OLD FOLKS AT HOME)



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IN SCHOOLS AND STUDIOS

Tabori Singers in Recital

A recital at the studio of Robert Tabori, Feb. 10, presented several pupils in a pleasant evening of song. Listed were Helen Spina, lyric-dramatic soprano; James Powell, lyric baritine; Rachel Meltzer, dramatic soprano; Audrey Henderson, contralto. Arias by classic and operatic composers, lieder, and spirituals made up the program.

Miss Spina, who when last heard was distinguished by bell-like clarity of the upper range, has developed a warm, heavier quality in the middle and low portion of her voice and has moved into the *spinto* brackets, singing especially well the Pace, Pace from La Forza del Destino and the Madame Butterfly aria. Rachel Meltzer also displayed a voice with high tones of interesting potentialities. The atmosphere of the Ritorno Vincitor was well conveyed. A genuine gift for song was the outstanding feature of the baritone numbers sung by James Powell. This young man has a smooth, flowing vocal line especially commendable in the recitative and aria from Il Trovatore. Two Spirituals were emotionally offered by Miss Henderson and held much appeal for the audience. Excellent accompaniments were played by Frances Stowe.

Following the concert a delightful reception was held by Mr. and Mrs. Tabori for guests and singers. M. C.

Tweedy Artists Heard Widely

Maude Douglas Tweedy's artist-pupils include Jeanne Palmer, soprano of the Metropolitan Opera, recently soloist with the Philharmonic-Symphony; Liuba Synderovna, mezzo-soprano, who sang Brangaene in Tristan and Isolde in Boston and Baltimore with the Boston Opera, and who is also soloist at the Temple Rodeph Shelom; Eleanor Waldon, contralto, soloist at the Hitchcock Memorial Church, Scarsdale, N. Y., and Temple B'nai Jeshurum, Newark, N. J.; Doris Jacquin, soprano, featured at the North Reform Church of Newark, who took the part of Fritzi in Blossom Time at the Paper Mill Playhouse; Marjorie Hamill, appearing every week on the Firestone, Celanese, Harvesters and Texaco programs with the Lynn Murray singers, and now stand-in for the soloists on the Harvest of Stars; Susan Poconda, soprano, who sings at the North Reform Church, Newark; Esther Jacobson, recent soprano recitalist at Carnegie Chamber Music Hall, and soloist at Fort Washington Synagogue; Leonie Shorey, contralto, soloist at Temple Emmanuel; and Jessie Armor, heard in the soprano role in a double-quartet in compositions by Poulenc at Hunter College on Feb. 27.

Bernice Frost Holds Lecture Courses

Bernice Frost recently held a two-day session of lectures on piano methods in Philadelphia under the auspices of the Catholic National Music Educators Association, Sister Regina Dolores of Chestnut Hill College, coordinator. Between 200 and 300 sisters from Pennsylvania schools attended. Miss Frost also held a master class in piano in Raleigh, N. C., sponsored by the Raleigh Music Teachers Association for teachers from North Carolina and nearby states. The schedule was extended an extra day due to heavy registration for private lessons.

Phila. Conservatory Concert

The Philadelphia Conservatory of Music, Maria Ezerman Drake, managing director, presented a concert on Feb. 18 by the Conservatory String Orchestra under Boris Koutzen in Witherspoon Hall, Philadelphia. Soloists were Annetta Lockhart and Jon Carlin, two-pianists; and Oletah Dietrich, Catherine Tyn and Dorothy McMichael, violinists.

Norman Jolliffe Vocalists In Many Engagements

Singers from the studio of Norman Jolliffe are appearing in opera, concert and radio. Norma Terris sang the Great Waltz the week of Feb. 24 with the Detroit Opera. This is Miss Terris' 10th year at the Jolliffe Studio. Morton Davenport has sung with the City Center, Trenton and Hudson operas. For the past two years he has been baritone soloist on WJZ's Hour of Faith and recently was soloist on the Dupont Television Cavalcade of America; concert appearances include the Advertising Club, Women's University and Marble Collegiate Men's Clubs. Bob Tavis returned from a six months' USO tour of the Pacific singing the baritone lead in Mexican Hayride, in which he was heard on Broadway last season for several weeks as Wilbur Evans' understudy. William Atley is singing a tenor role with the USO Rosalinda company in the Pacific. Elizabeth Kaboolian, for three years a Jolliffe student, recently gave a Town Hall recital. The Maple Leaf Singers appeared over WNYC in the American Music Festival, furnishing the "American Neighbor, Canada" program. In the group were Kitty Millus, Sonya Tepekian, Vera Wilson, Morton Davenport, Walton Scott, with Mr. Jolliffe conducting.

Fritz Mahler Again to Teach At Juilliard Summer School

Fritz Mahler has been engaged for the eighth consecutive season for the summer session of the Juilliard School of Music. The repertoire of his course in advanced conducting will extend from Bach to Copland, William Schuman and Shostakovich. The opera course for singers and conductors will be specifically devoted to the study of Mozart's operas. Mahler will again be musical director of the opera workshop, with Desire Defrere as stage director. The repertoire will include Il Trovatore, Madame Butterfly, Faust and Don Pasquale. Excerpts from these operas will be performed with orchestra at the end of the summer session.

Meta Boorn Presents Pupils

Meta Boorn, soprano and teacher of the Marchesi classes in Tenafly, N. J., presented the following pupils in recital recently: Ann Bradley, Margaret Bell, Barbara Crippen, Marie Joyce, Sharon Kempton, Nancy Nelson, Dorothy Scott. Roberta Nelson, coloratura soprano, was chosen soloist for the annual spring concert of the Great Neck High School on Feb. 20. Both Miss Boorn and Miss Nelson are artist-pupils of Lucie Lenox Darcy.

QUEENA MARIO CELEBRATES

her 15th year of teaching voice with musical tea on Jan. 29 and 30, the anniversaries of the dates in 1931 when she first assumed teaching duties at Curtis Institute. At the second tea are (back row, left to right) George Wedge, Dean of the Juilliard Institute of Musical Art, Mrs. William Francis Gibbs, Vice-Chairman of the Metropolitan Opera Guild, Fausto Cleva, Director of the Chicago Opera, Mme. Mario, Giuseppe de Luca, Lucrezia Bori, Dorothy Quick, well-known poet, Bidu Sayao; (front row, left to right) Frances Bible, Dorothy Stahl, John Baker, Audrey Bowman, Thomas McInnerney, one of the directors of the Metropolitan Opera, Vivian Bauer, Ethel Barrymore Colt, Nelson Magill. Not in the picture are the Lawrence Tibbetts and Giovanni Martinelli who were also present. A program of songs and arias was presented by artist-pupils. (Photo by A. F. Sozio.)

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ROCHESTER

By NORMAN NAIRN

ROCHESTER.—Sir Thomas Beecham, returning for the first of three guest appearances with the Rochester Philharmonic, was given ardent welcome for his unique powers of music-making. The orchestra played brilliantly in a program which had for its major item the Symphony in C by Balakireff, heard locally for the first time. A first performance by the Philharmonic was given Paul White's pleasant Sinfonietta for string orchestra, which Sir Thomas had played frequently with the London Philharmonic in England. Rounding out the evening were the Mendelssohn Overture to Midsummer Night's Dream and Sibelius' En Saga.

Guy Fraser Harrison previously had taken over the Philharmonic as guest conductor in a program notable for sensitive performance. There were three Rochester first hearings, the suite from William Walton's ballet suite The Wise Virgins, music taken from Bach; the Pastoral Symphony of Ralph Vaughan Williams, and Parade by Herman Rudin, member of the orchestra's viola section. Debussy's La Mer concluded the program.

Yehudi Menuhin captivated a large audience in a recital, being in fine form. Unexpected illness of his regular accompanist, Adolph Baller, found Carl Fuerstner, head of the Eastman School Opera Department, "pinch hitting" at the piano on such short notice that almost a complete change of program was necessary. The program included the Beethoven "Kreutzer" Sonata, Franck's Sonata in A major, Locatelli's Das Labyrinth, Ravel's Habanera and Bartok's Romanian Folk Dances.

Miliza Korjus, coloratura soprano, amazed a large audience with her velocity and pure cascading runs in her first Rochester recital, although there was some hardness in her top tones. Glauco D'Attili, in addition to playing the accompaniments, appeared twice as soloist, proving a pianist of notable technical talent and expression.

In its recent concert, the Gordon String Quartet, with Joseph Mariano, flutist, collaborating, offered one of its most rewarding programs, playing with communicative spirit and musicianship. First local performance was given of Leo Weiner's Trio for violin, viola and cello in G minor. Mr. Mariano's artistry was "tops" in Mozart's Quartet for flute, violin, viola and cello, in D major (K. 285). Ravel's Quartet completed the offerings.

Angna Enters' unique spell exerted itself again on an overflow audience and she received a tremendous ovation.

Victor Alessandro, conductor of the Oklahoma State Symphony, made a highly favorable impression as guest conductor of a recent Civic Orchestra "pops" concert. The young Texas-born Eastman School graduate was warmly greeted. Other "pop" concert features have been: Jan. 27, John Raitt, of Carousel, who proved he could sing operatic excerpts as well as light music; Feb. 3, with Mac Morgan, rising young baritone, as soloist; Feb. 10, music preponderantly in waltz tempo, and a pleasing young soprano, Ethel Richardson (all these under Guy Fraser Harrison); and Jan. 13, Dr. Paul White's annual "Fun Night."

Eastman Opera Double Bill

Eastman School Opera Department presented its most ambitious undertaking since Carl Fuerstner assumed his duties as director, with performances on Feb. 1 and 2 of Randall Thompson's Solomon and Balkis, and Mozart's The Impresario. The Mozart, with its new lyrics and dialogue by Erich Weiler completely plausible and really amusing, had spirited portrayal. Cast for Solomon comprised Arthur Schoep, Zelda Goodman, Millie Belt, Norman Rose, Adrienne Aye, Mary Gardner and Rose Lisanti. Heard in the Mozart were LeRoy Morlock, Naomi Ornest, Betty Prokop, Vera Barden, Mary Jo Tillman, Robert Waterstripe and Richard Sheil.

Six Eastman students showed high proficiency in the season's third concerto program, Dr. Howard Hanson conducting the Eastman-Rochester Symphony. Heard were Edwin Betts, trumpet; Ann Jones, soprano; Elizabeth Bird, piano; Dorothy McConnell, violin; Sylvia Deutscher, bassoon, and Naomi Ornest, soprano. In the fourth program, the participants making excellent showings, soloists were Billie Huffsmith, violin; Rosalie Allison, oboe; Elizabeth Stiles, cello; Ruth Allison, bassoon; Gina Bonomo, soprano, and Robert Oyer, pianist.

The Eastman Senior Symphony, Dr. Paul White conducting, gave its most impressive performance of the season on Feb. 6, with notable precision and thrilling climaxes. Doris Reed, English horn, was soloist. The Eastman Symphony Band, conducted by Frederick Fennell, also gave an inspiring program with Arthur Shoep, baritone, as soloist.

Thelma Emile Hunter, pianist, and Naomi Ornest, soprano, were heard in the Eastman fourth graduation recital. Mrs. Hunter's technique is sure and her articulation clean. Miss Ornest showed good feeling for long vocal line, with warm quality.

THE RISING GENERATION—IV

GRACE ELAINE SUTHERLAND

(Photo by Colao Studio.)

To Appear with Philharmonic

Grace Elaine Sutherland, violinist, 12 years old, will be soloist in the Mendelssohn Concerto under Rudolph Ganz at the March 9 Young People's Concert of the New York Philharmonic-Symphony at Carnegie Hall. She is a pupil of Hans Letz.

STUDIO AXIOMS: By Carl M. Roeder
Series XI

HENRY WARD BEECHER instructed his sexton that, in case anyone should be seen falling asleep in the congregation, the latter should step up and waken—the preacher!

• • •

The teacher should put the student on guard as well as on fire. While hands and brain are engaged in mastering the mechanics, the growth of the fine flowers of mind and spirit should be fostered, for out of these alone can come the highest artistic fruition.

• • •

The optimist gives hope, the pessimist gives warning. The former says, "Good morning, Lord"; the latter, "Good Lord, morning!"

Thomas Students in Two Recitals

Ralph Thomas, teacher of voice, presented pupils in a Juvenile Recital recently at the Masonic Temple, Hollywood; and on Feb. 1 sponsored another group of his students in an Adult Recital in the same auditorium.

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SIGMA ALPHA IOTA PROVINCE MEET

AT THE BANQUET TABLE.
during Syracuse meeting of Eta Province. Left to right, Jane Notarthomas, president of Sigma Iota chapter of Sigma Alpha Iota; Mrs. Harry L. Hartman of Syracuse University School of Music voice faculty, patroness member and chapter advisor; Mrs. John B. Davison, national president; Mrs. C. W. Bergstrom, Eta Province president.

SYRACUSE, N. Y.—Eta Province, Sigma Alpha Iota, National Music Fraternity for Women, conducted a two-day parley Jan. 15 and 16, in Syracuse, N. Y., with headquarters at Onondaga Hotel. Mrs. C. W. Bergstrom of North Braddock, Pa., Eta Province president, occupied the chair at all sessions, and Mrs. John B. Davison of Des Moines, Ia., national president, was in attendance.

Registration began at 8 A.M., Jan. 15 in the Roof Garden. Mrs. Bergstrom called the formal opening at 9:30 A.M. Roll call, introductions, announcements, evening conference appointments list and her welcoming message preceded the national report by President Davison.

At the parley table were delegates and chapter presidents from Epsilon, Lambda, Sigma Theta, Sigma Iota, Sigma Omega, Alpha Mu, Alpha Nu, Iota Nu; Pittsburgh, Selinsgrove and Syracuse Alumnae Groups, and Mrs. Louis Sullivan, former Eta Province president. At 10 A.M. a model pledge service was put on by visiting officers. Sigma Iota pledgees were Nancy Faus, Ruth Hittinger and Patricia Marshall.

A formal initiation ritual was performed at 2 P.M. in Parlor D, with Mrs. Davison, Mrs. Bergstrom and visiting chapter presidents officiating. Initiates included: patroness, Mrs. Elvin (Edith) Schmitt; actives; Shirley Read, Charlotte Rutty, Dorla Bushnell, Beverly Allen, Marion Stacey and Laura Ann Hamilton.

Round Table discussions, supervised by Mrs. Bergstrom and Mrs. Davison in the Roof Garden occupied both morning and afternoon sessions, Jan. 16. At 7 P.M. a banquet for 75 persons was served in the Hiawatha Room and at 8:30 P.M. Eta Province presented active and alumnae members of Sigma Iota chapter in concert.

Active performers were: Phyllis Briddell, pianist; Betty Sovern, mezzo soprano, Marilyn Byer, accompanist; Ellen Hall, harpist, Dorothy Arbogast, accompanist; alumnae, Mildred Oakes Kingsley, soprano, Aseph Waterman, flute obbligato; Geraldine Arnold and Gladys Eldrett Bush, duo-pianists.

THOLA TABOR SCHENCK.

STUART FASTOFSKY,
of the Transport Command of the U. S. Army, composer, violinist and pianist, on Feb. 3 gave a violin recital at the Allied Officers Yacht Club in Bari, Italy. He also performed on board the SS Levi Woodbury for the returning troops and crew, arriving in New York the latter part of February. Mr. Fastofsky completed a violin arrangement for his Architect Suite on his trip to Italy.

CHICAGO

(Continued from page 25)

Helen Kettner Announces Chicago Recital

Helen Kettner, pianist, will appear in recital at Kimball Hall, March 17. Miss Kettner began her professional career while at Rockford College, when she fulfilled a number of recital appearances, and was heard frequently over the radio. She also has appeared at Kalamazoo College, Mich., and this season gave three programs at the Service Men's Center and a two-piano recital with Robert Macdonald before the American Opera Society.

American Conservatory Notes

Irwin Fischer, of the American Conservatory department of theory, played one of his compositions, a Piano Concerto, with the Chicago Symphony Orchestra on Feb. 16.

Eileen Bowman, for many years an artist student of Edward Collins and a member of the American Conservatory faculty, and Lydia Smutny, artist-student of Earl Blair, played the two-piano number in the Saint-Saens Carnival of Animals with the Chicago Symphony Orchestra at the concerts of Jan. 15 and 16.

Allen Brown, from the Rudolph Reuter studio, appeared in a piano recital at North Carolina College, Durham, N. C., during the holiday vacation.

Ruth Preusser, student of Rudolph Reuter, recently became a member of the Elgin Academy in Elgin, Ill. Allene Herron, a former student of Mr. Reuter, has been engaged as instructor of piano at Coker College, S. C.

Carmen Sung by Mascagni Guild

Carmen was given in special gala performance by the Mascagni Opera Guild at the Community Center on Feb. 17. The performance, a spirited one, was dominated by Alberta Masiello in the title role, a Carmen who looked the part, acted with intensity and gave excellent account of herself vocally. Miss Masiello is the daughter of Josephine La Puma. She was ably supported by Milli Adoli (Micaela), Hortense Archer (Frasquita), Marie Tutoli (Mercedes), Rafael Cesteros (Don Jose), Americo Iorio (Escamillo), St. Jean (Zuniga), Alexis Losito (Remendado), Paul D'Amato (Dancairo) and Alexander Eddy (Morales).

D. B.

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PASSED AWAY

RICHARD BURMEISTER, noted pianist and teacher, died at his home in a suburb of Berlin on Feb. 19, 1944, according to advices just received. Burmeister, a pupil of Liszt, made extensive tours of the U.S. and Europe. He taught piano at the Peabody Conservatory in Baltimore and later became director of the Klindworth-Scharwenka Conservatory in New York; in Europe he taught at the Hamburg Conservatory, the Royal Conservatory in Dresden. During the last two years of his life, he wrote his autobiography, entitled Music Is My Religion, completing it on his last birthday, his 83rd.

SIR HUGH ALLEN, 77, noted British educator, died in Oxford on Feb. 20. Born in Reading in 1869, he was an organist at 11, serving Chichester Cathedral in this capacity, 1887-92; then being active at Oxford from 1901; University Choregus there in 1909, and from 1908 musical director of Reading University. From 1918 to 1938 he was director of the Royal College of Music in London.

ALFRED CHIGI, 38, operatic singer, died at his home in Weehawken, N. J., on Feb. 15. Mr. Chigi had been a member of the Chicago and Cincinnati Operas, the Monte Carlo, Columbia and National Operas of New York. He was a director of the American Guild of Musical Artists.

ERMANNO PASCARELLA, 52, violinist in the Metropolitan Opera orchestra from 1922, passed away at his home in Brooklyn, N. Y., on Jan. 28.

Born in Naples, Mr. Pascarella studied at the Royal Conservatory there under his brother, the late Prof. Ignazio Pascarella, father of Enzo, Gabriel, Cesare and the late Carl Pascarella.

ARTHUR LEWIS TUBBS, 78, for forty years dramatic and music editor of the Philadelphia Evening Bulletin, died in that city on Jan. 28.

CLARENCE C. BIRCHARD, 80, founder of C. C. Birchard & Co., music and textbook publishing firm of Boston, died on Feb. 27 at his home in Carlisle, Mass. Composers whose works he had published include Bloch, Cadman, Converse, Copland, Hadley, Hanson, Loeffler and Stoessel.

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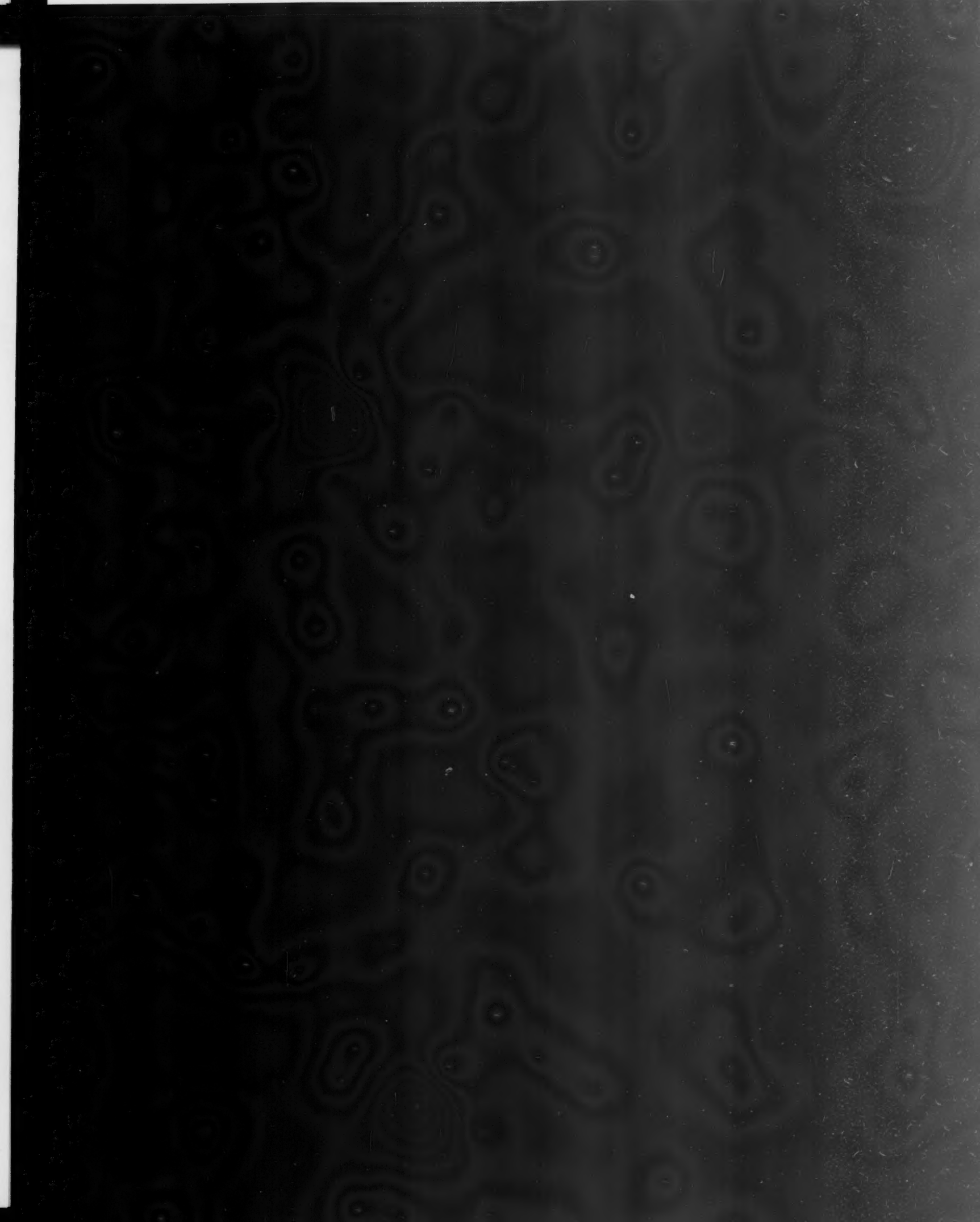
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